

# ***in motion***

*Abdul Qayyum Bin Abd Muis (2012866698)*

*from Maverick Studio*

*semester 02 (february - july 2013)*



**Copyright (c) 2013. All rights reserved.**

**Published by Abdul Qayyum Bin Abd Muis, with help from colleagues at Maverick Studio, Mr. Fairuz Reza Razali, Harlina Mohd. Ali, Norsham Lebai Itam, Zul Fad-zly Salleh, and Jamsyid Idrus.**

**No part of this portfolio may be reproduced or transmitted, in any form, by any means without prior permission from the publisher, which is me, Abdul Qayyum. If I am dead, you can get prior permission from my family or whoever that is the holder of my original copy at that time, or just ignore this chunk of text if you like and just do whatever you want to do with this portfolio. Deal? It's up to you.**

# contents

copyright 2

agenda 4

'thank  
you all' 187



**phase 1**  
drawing the  
nature

5

**phase 2**  
capturing the  
action

50

**phase 3**  
tracing the  
master

82

**phase 4**  
appreciating  
spaces

116

# agenda

The projected DesignWorks are structured around exercises or phases in developing the creative abilities of the participants that produce visually stimulating compositions (from 2D to 3D) that are more focused on basic architecture. Participants will undertake studio projects with minimum constraints of architectural functions. The design approach of this semester concentrates intimately on the motions of the unpredictable as generative mechanisms of objects of use within the contemporary inhabitable space[s]. Method of work consists of drawing and measuring motions of these actions then be tested as an architectural projects.

## Form & Space

The manipulation of space and its compositions in relation to form as a manifestation of creative thought.

## Scale

Relative scale in nature and man-made objects and the awareness of scale and its effect on Man. Human experience of utilising architectural elements and/or objects will be emphasised.

## Texture

Awareness of tactile sensations and how to contrast and harmonize pattern and texture in design.

## Colour & Light

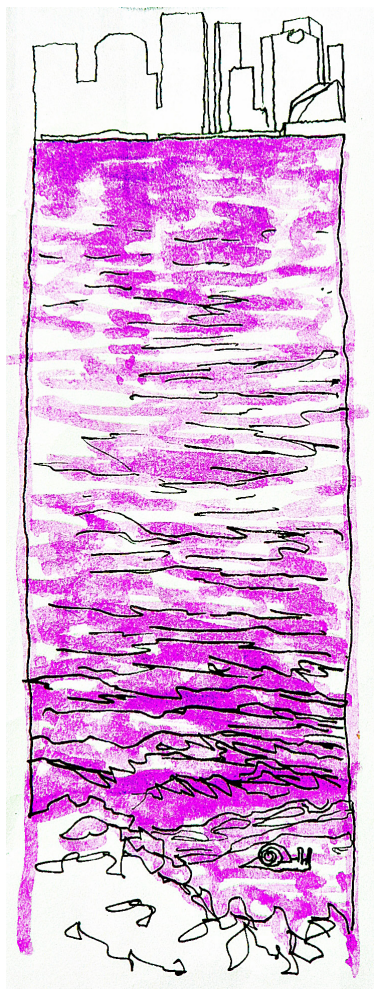
How colour and light can form an integral component and mood in design.

## Ordering principles

The persona of harmony, balance, scale and proportion.

This will be the guide towards a balance exercise and assignment that shall developed your "think-tank" skills between theory, observation, research, analysis, and visual communication. The approach will be in stages as science and art will be the primary findings before idea will later take place. Objectively, the design works are assigned to developed a continuous relationship starting from the first phase till the final without ignoring the substance in between.

\* text from Action, Form, Space Prodction & Its Processes (2013), Fairuz Reza Razali, Harlina Mohd Ali, Norsam Lebai Itam, Zul Fadzly Salleh, Jamsyid Idrus, UiTM Shah Alam



phase 1

## drawing the nature

Keywords: form, color,  
pattern, texture, tactile,  
motive, repetition, frames,  
rythm, contrast, dynamic

## phase 1 : drawing the nature

### "DRAWING THE NATURE" - 2 WEEKS [INDIVIDUAL]

The problem with most architecture, which prescribes to the previously constructed buildings, is that it lacks the aspired factor of the user's interventions and interactions with nature. This project will explore reconfiguration, placement and composition using a menu of natural elements (animal / plants / mineral / earth) over various scales and locations. Working individually, study the action and possession of these bionic's onto an idea of design principle and element. It is therefore essential for each recording be measured precisely that of geometries, surfaces, slight movement, the change of motion, the disposition of the 'wings movement' and etc. The participants is expected to analyse, dissect and extract these bionic persona through fragmentation of sketches and morphologies of models. Finally, propose a half meter [500mm<sup>3</sup>] cube artifact/sculpture as a bias of this understanding. Keywords: motion, movement, action, limitation, boundary, color, pattern, texture, tactile, motive, repetition, frames, rythm, contrast, dynamic

\* text from Action, Form, Space Prodction & Its Processes (2013), Fairuz Reza Razali, Harlina Mohd Ali, Norsam Lebai Itam, Zul Fadzly Salleh, Jamsyid Idrus, UiTM Shah Alam



A photograph of a lush forest. Several large, thick tree trunks are visible, with sunlight filtering through the dense canopy of green leaves, creating dappled light and shadows on the forest floor. The scene is vibrant and natural.

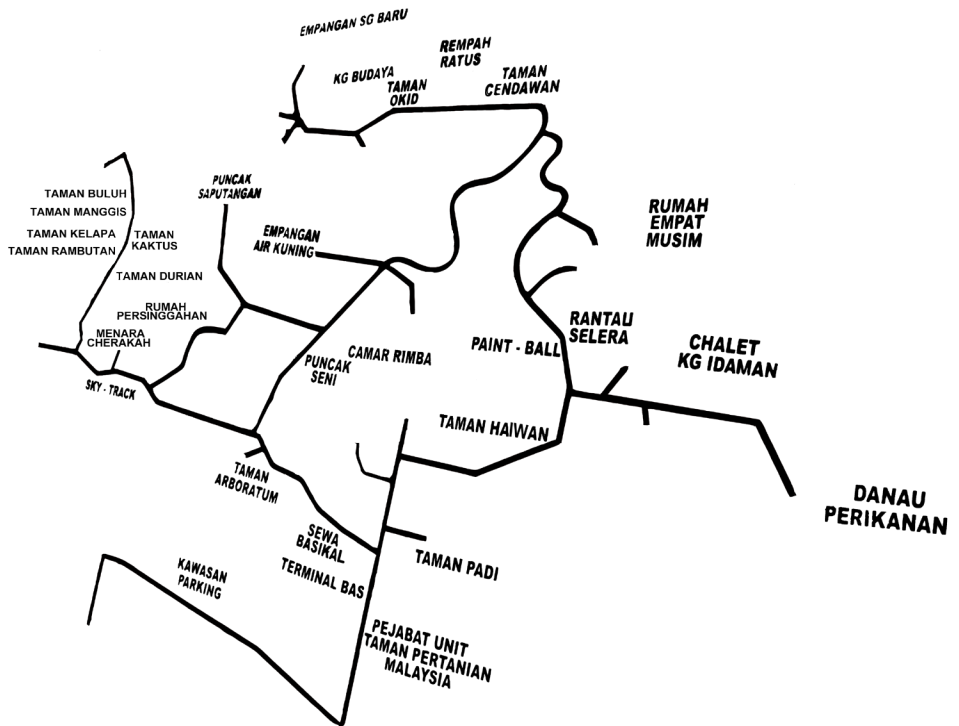
phase 1 : drawing the nature

**the search for the bionic**  
Bukit Cherakah, Shah Alam



phase 1 : drawing the nature

## map of Bukit Cherakah





phase 1 : drawing the nature



Various floras in Bukit Cherakah. This series of pictures focuses on the small details of leaves and trunks.




phase 1 : drawing the nature







phase 1: drawing the nature



Finding a suitable bionic ranges from spiders to mushrooms. There are many interesting methods and systems that can be found in nature.



phase 1 : drawing the nature







phase 1 : drawing the nature



These series of pictures captures the details of animals living in Bukit Cherakah.



phase 1 : drawing the nature





phase 1 : drawing the nature



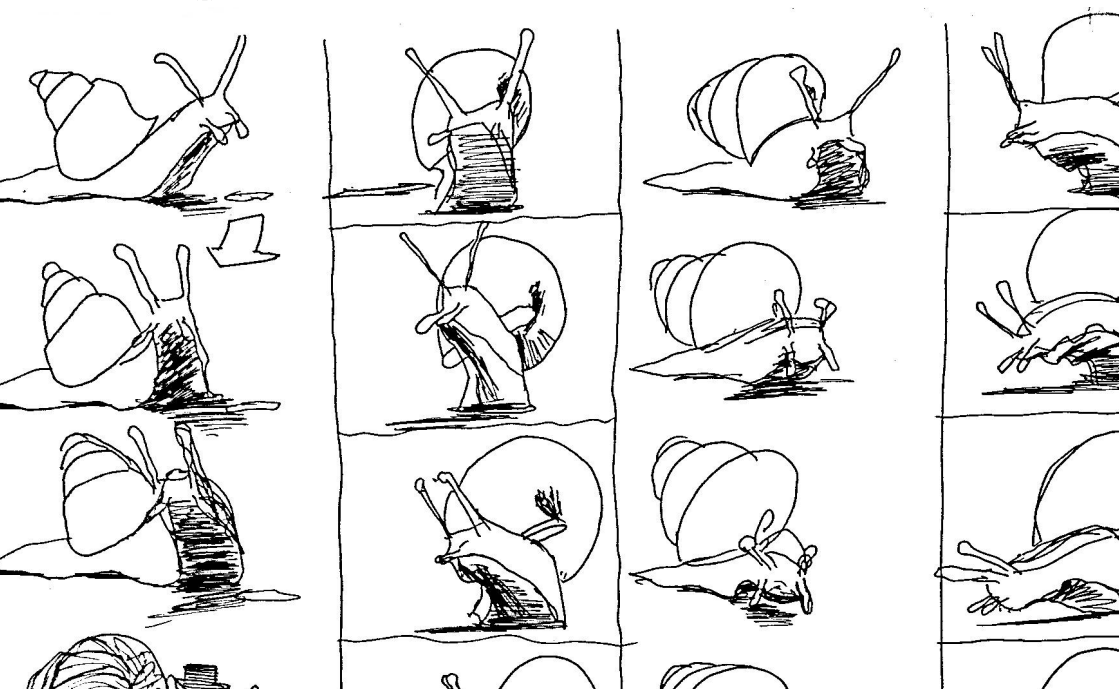
I decided that the snail is the bionic that I will use. The way the snail's shell grows and how the snail moved around their surroundings without any feet intrigued me. I took it back to the studio for further study and research.



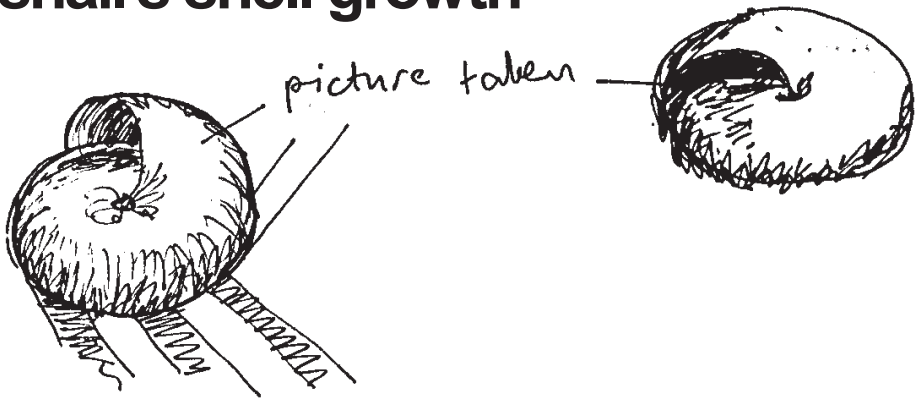


## research: analysing the snail

- \* snail's shell growth
- \* snail's crawl

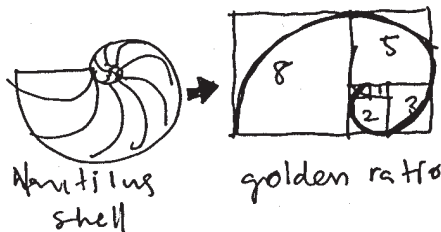


# snail's shell growth



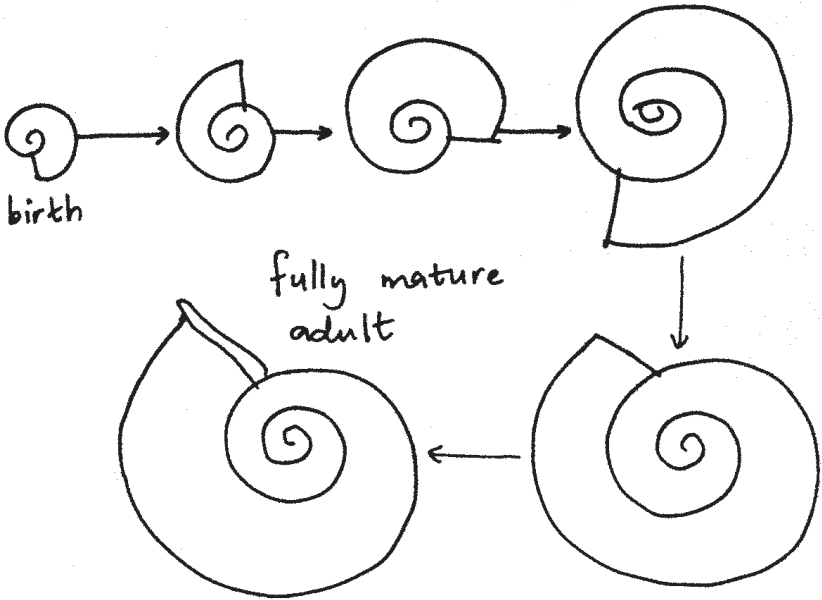
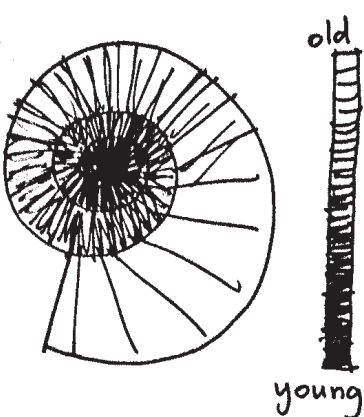
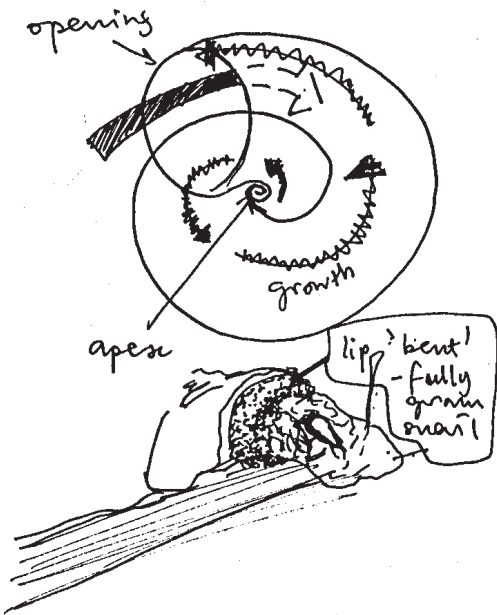
## snail's shell

- \* made up of calcium carbonate
- \* the centre of open is formed from birth and grows until the lip is slightly 'bent'
- \* the shell forms a logarithmic spiral in fact, golden ratio was based on 'Nautilus' shell.

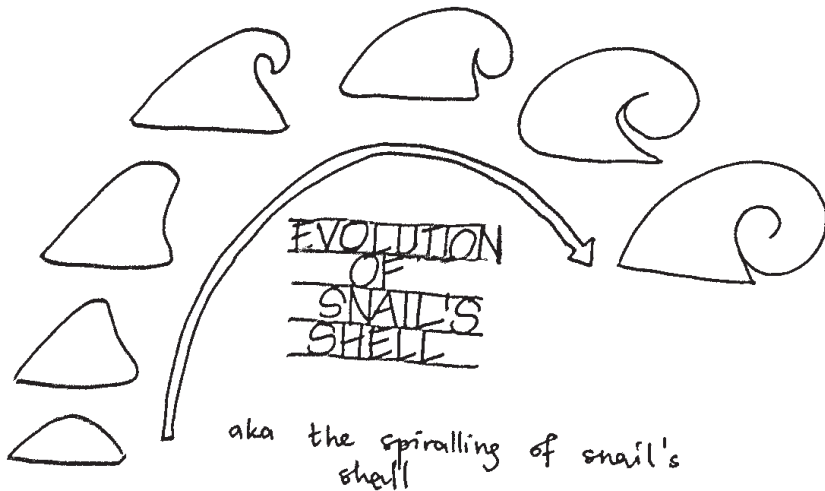




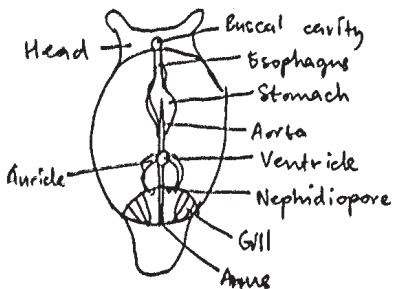
phase 1 : drawing the nature



## phase 1 : drawing the nature



### TORSION



...most of the body behind the head, including visceral mass, mantle and mantle cavity, was twisted 180°.



Pretorsion

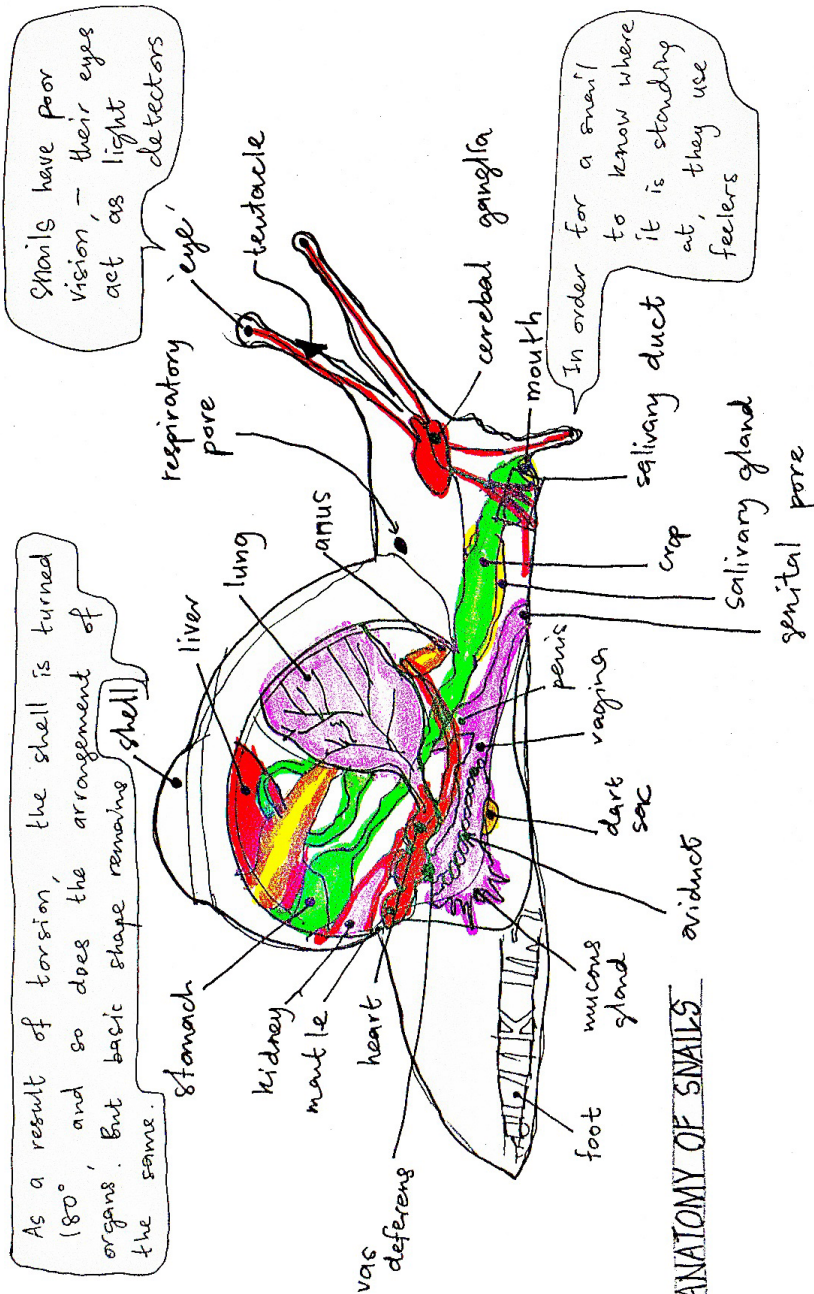


Post-torsion

### Reference :

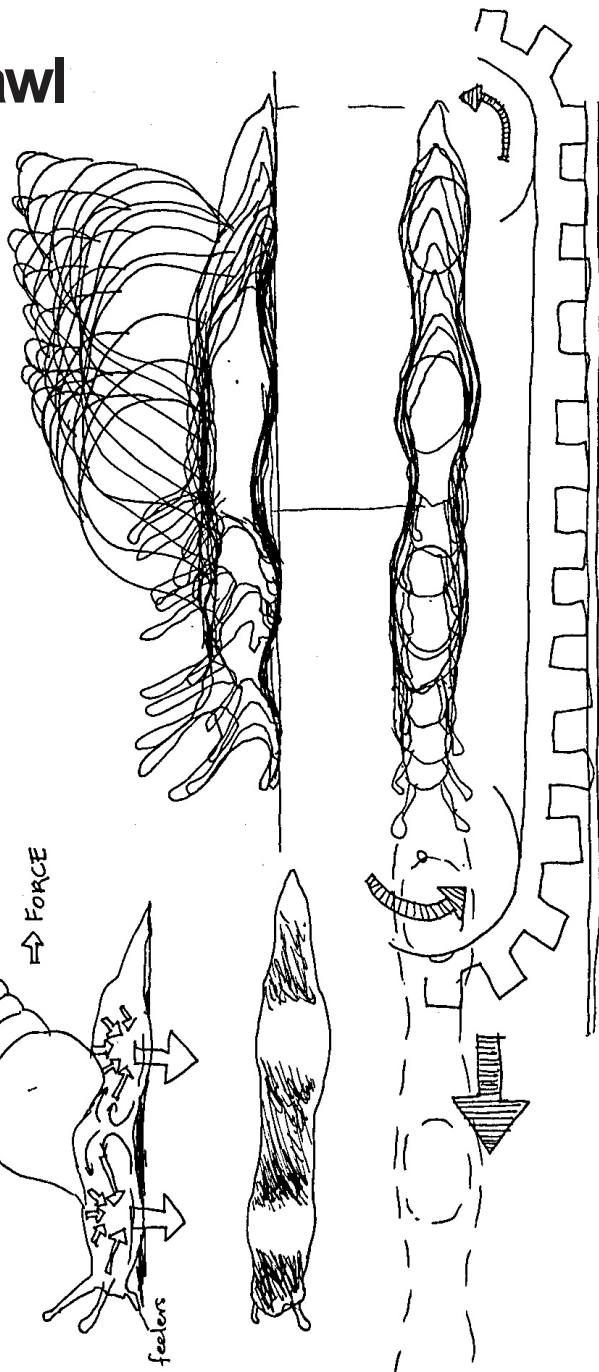
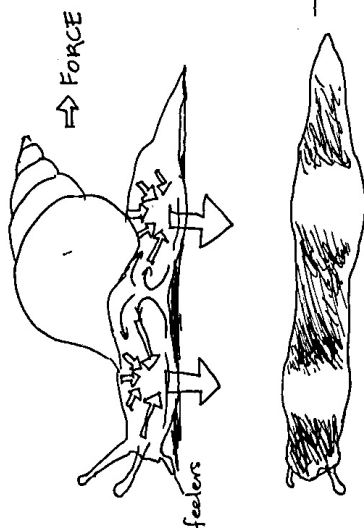
M.S. Chatwal.  
(2000). A Textbook of  
Invertebrates. Books  
International, New Delhi

# phase 1 : drawing the nature

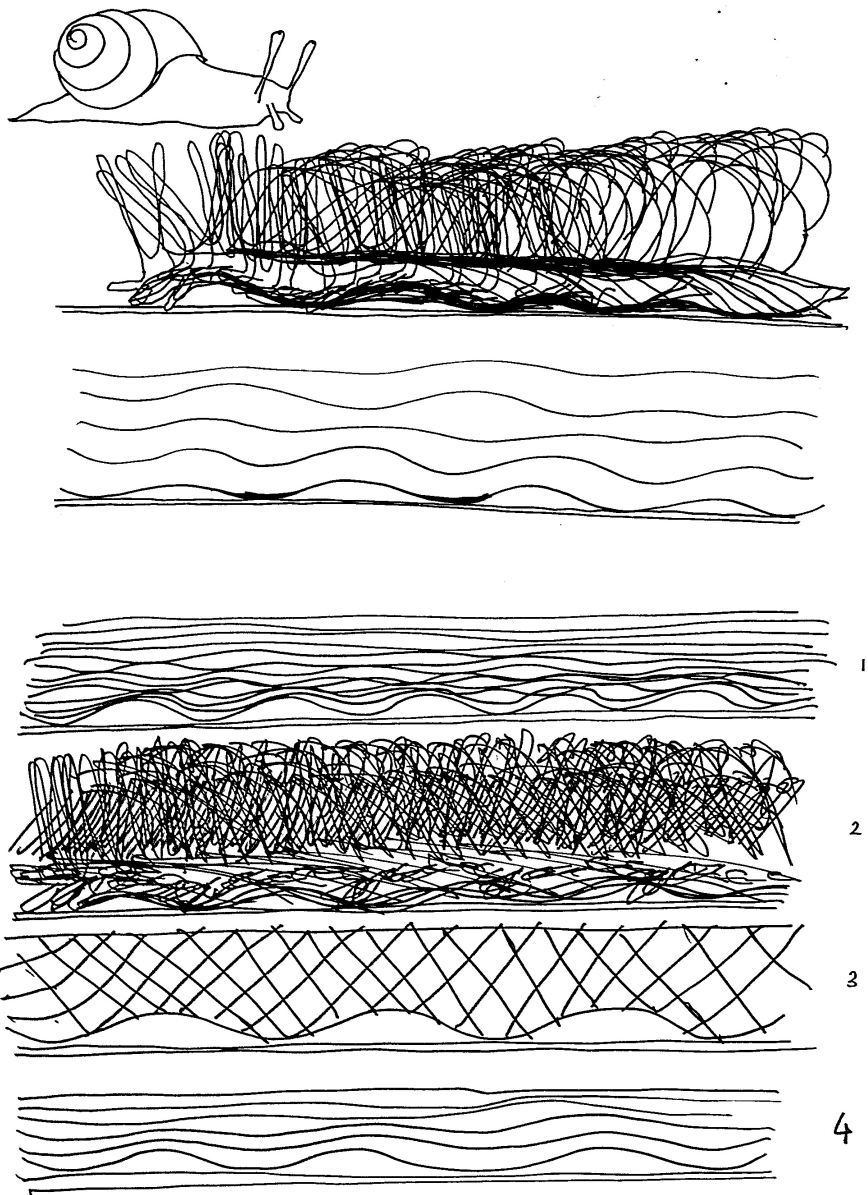


# snail's crawl

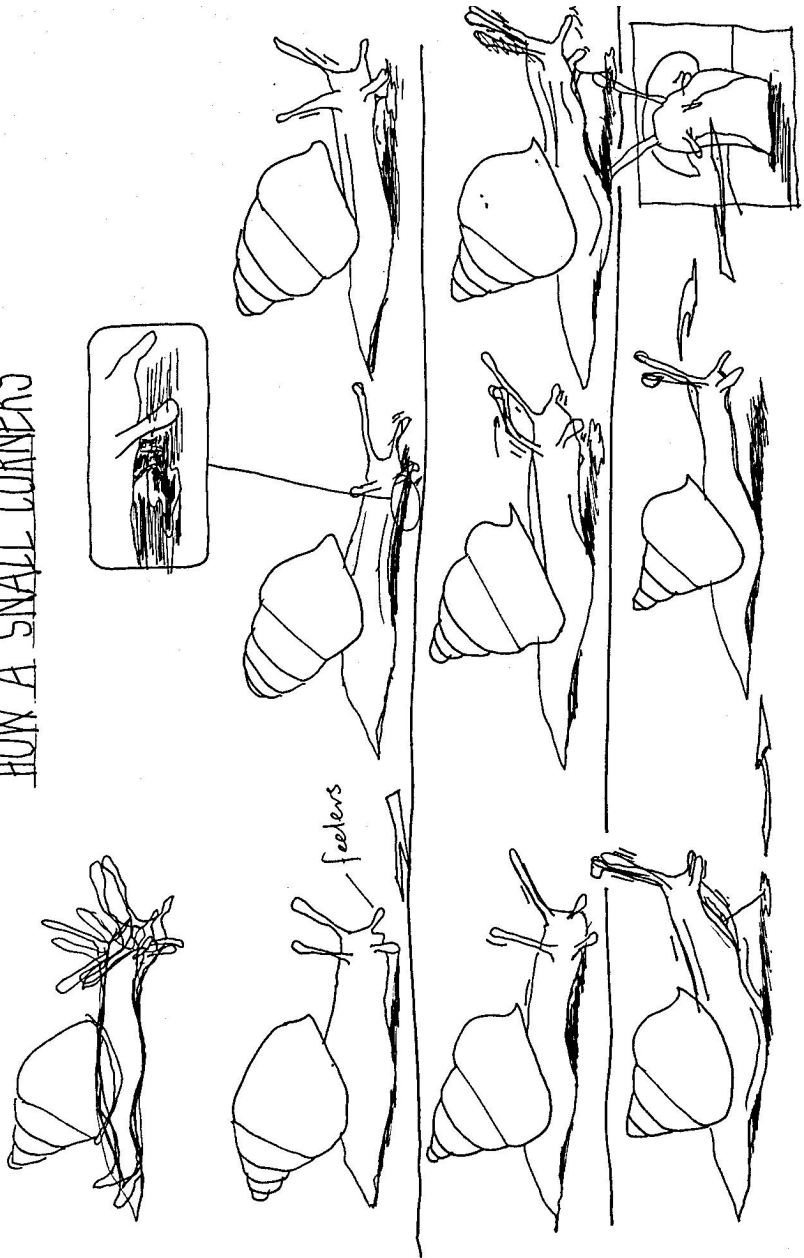
## HOW A SNAIL MOVES



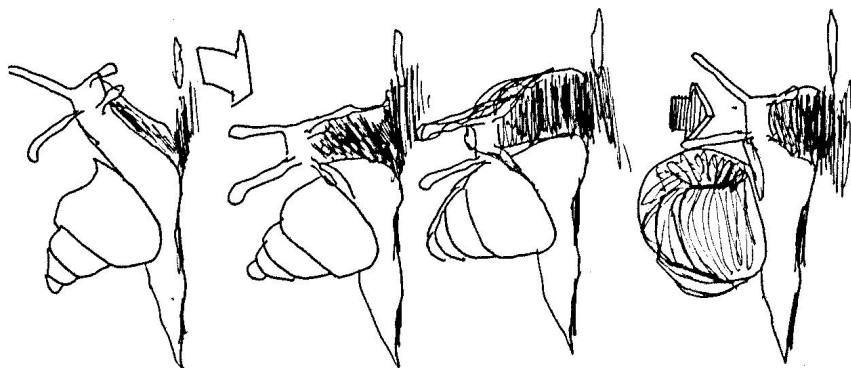
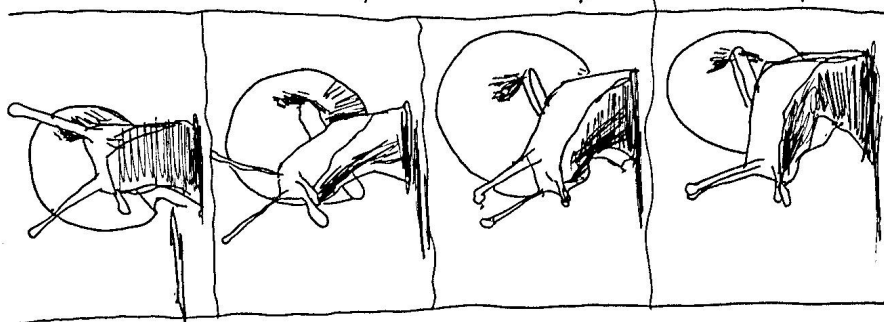
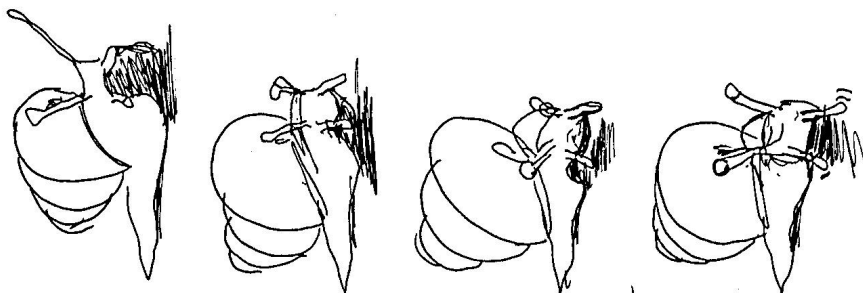
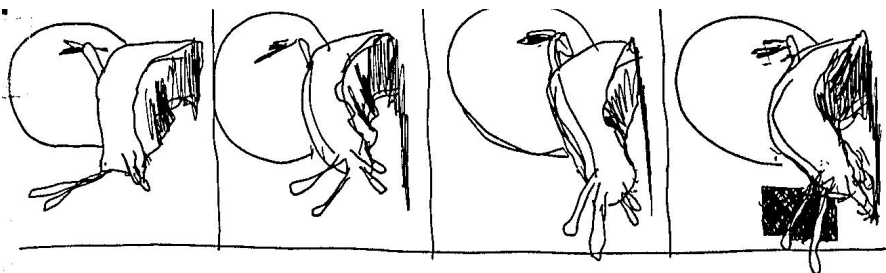
phase 1 : drawing the nature



# HOW A SNAIL CORNERS

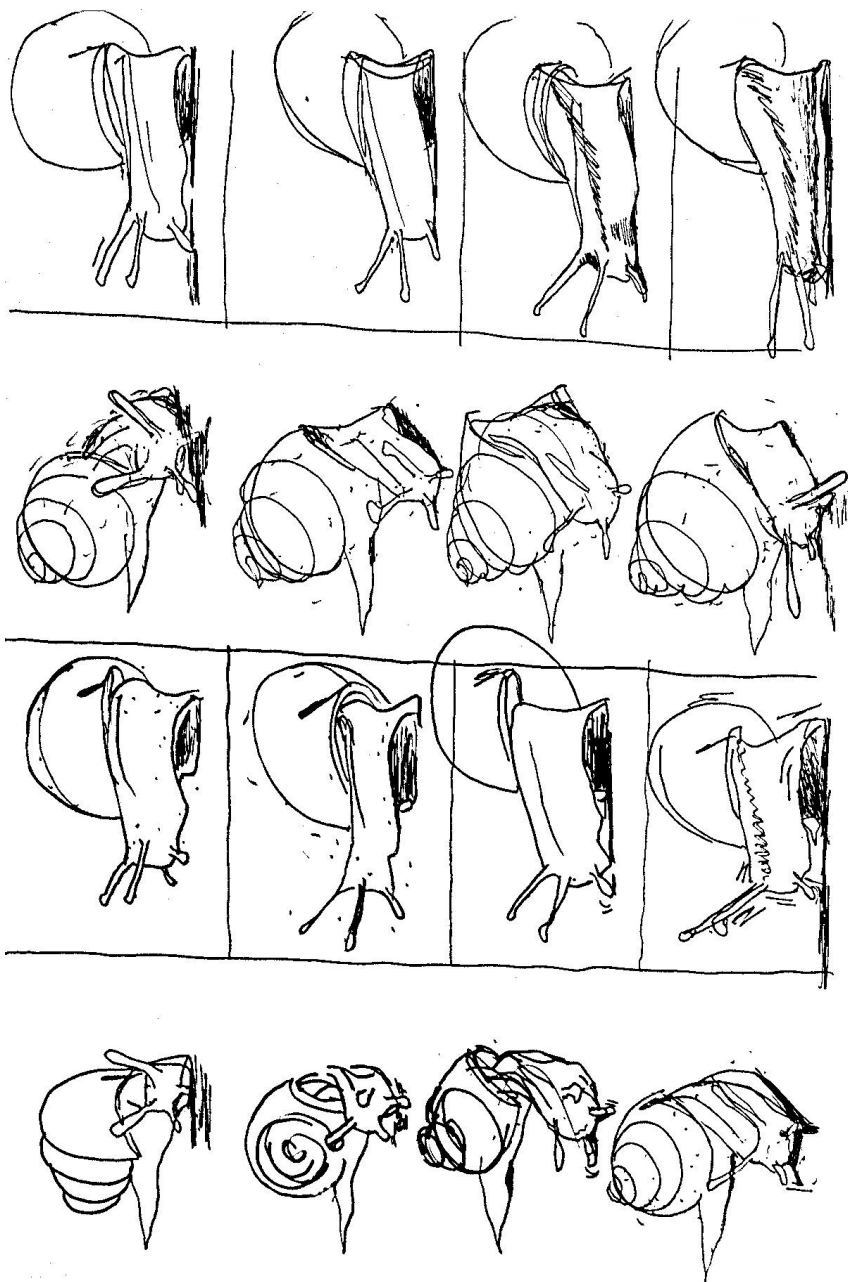


phase 1 : drawing the nature



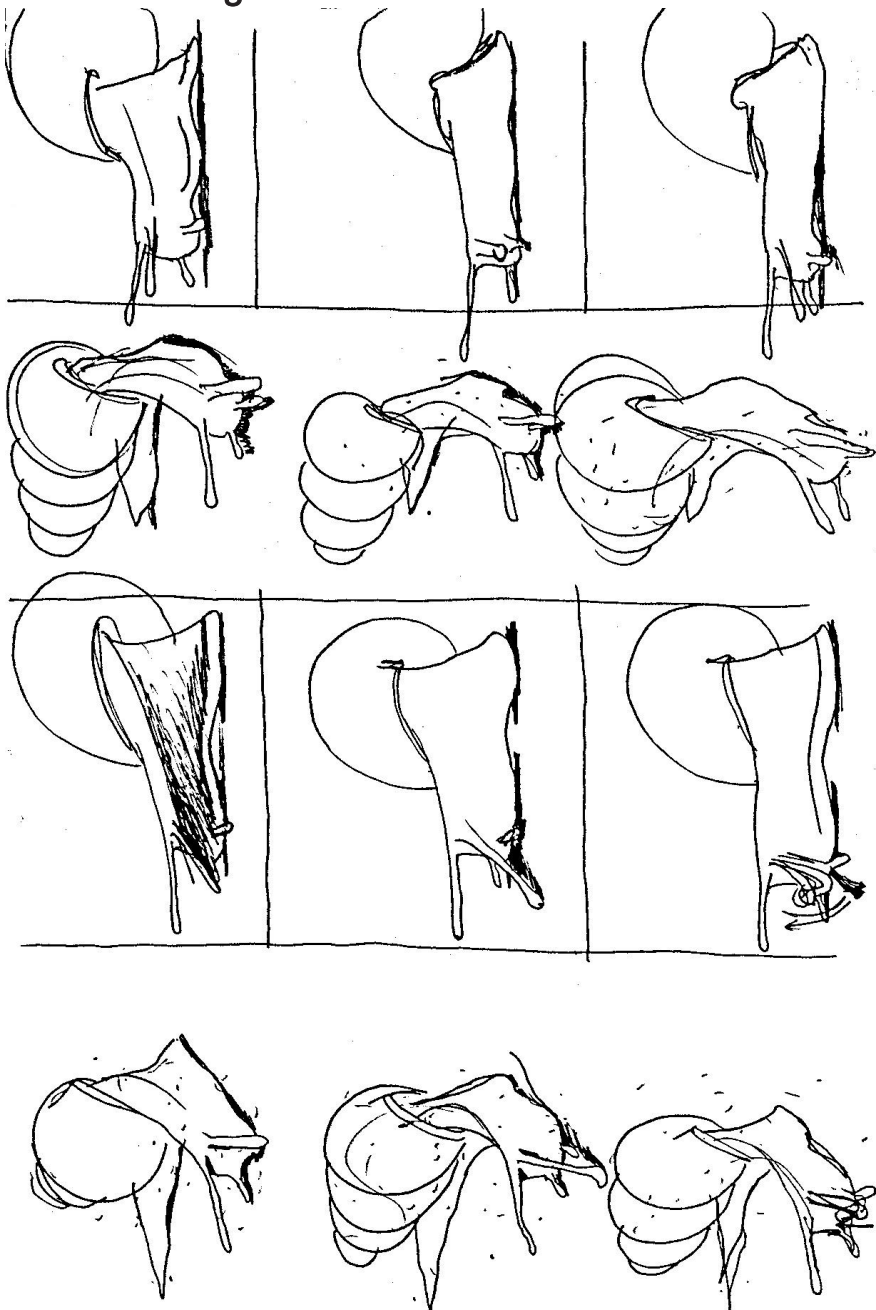


phase 1 : drawing the nature





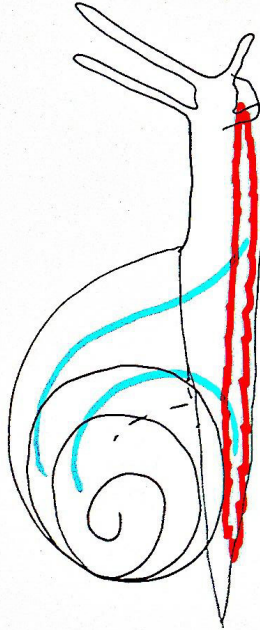


phase 1 : drawing the nature



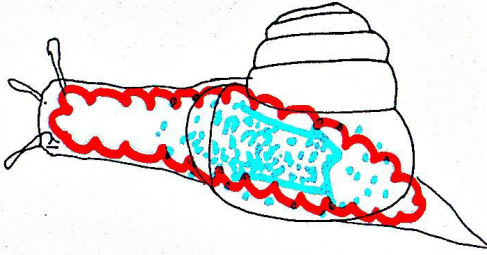
# SNAIL'S MUSCULAR FOOT SYSTEM

 collumellar muscle  
 tarcos musculature



## Collumellar muscle

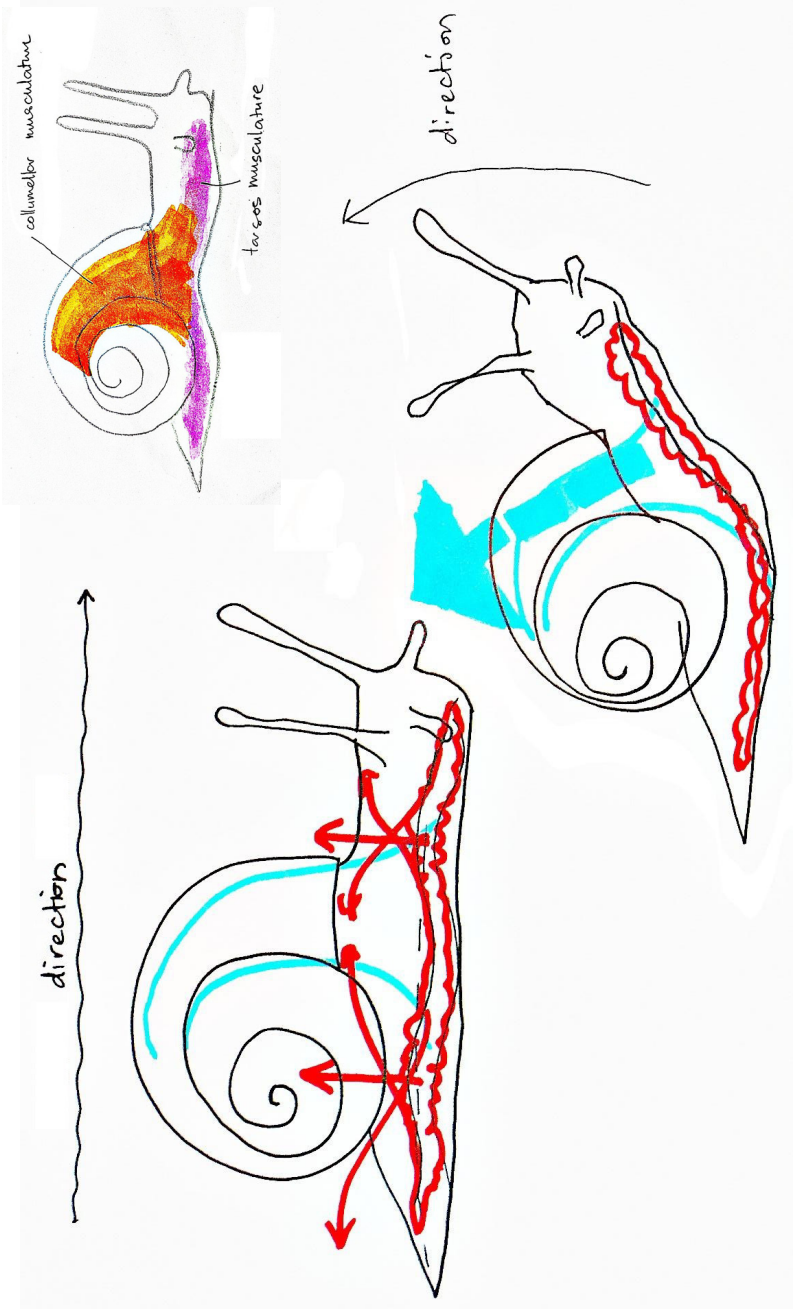
- Strong
- Capable of large scale crude movements



## Tarcos musculature

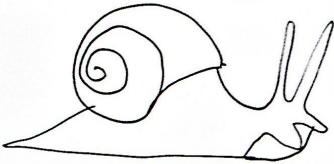
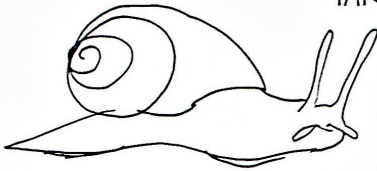
- Fine, highly controlled
- Smooth

phase 1 : drawing the nature



# phase 1 : drawing the nature

TARSOS MUSCULATURE

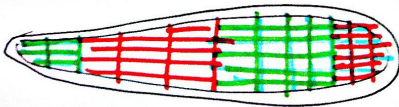
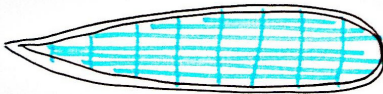


- compressed

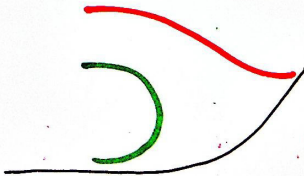
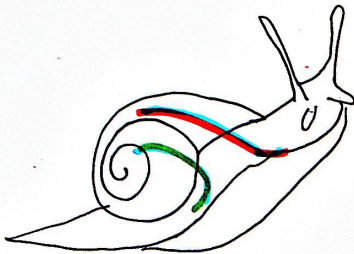
- tension



- relaxed

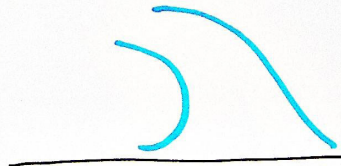
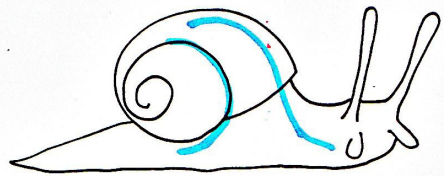


## COLLUMELLAR MUSCLE

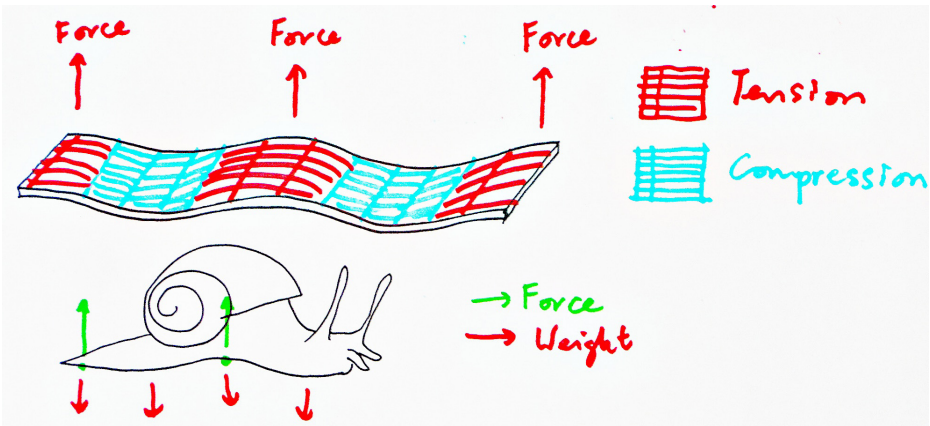
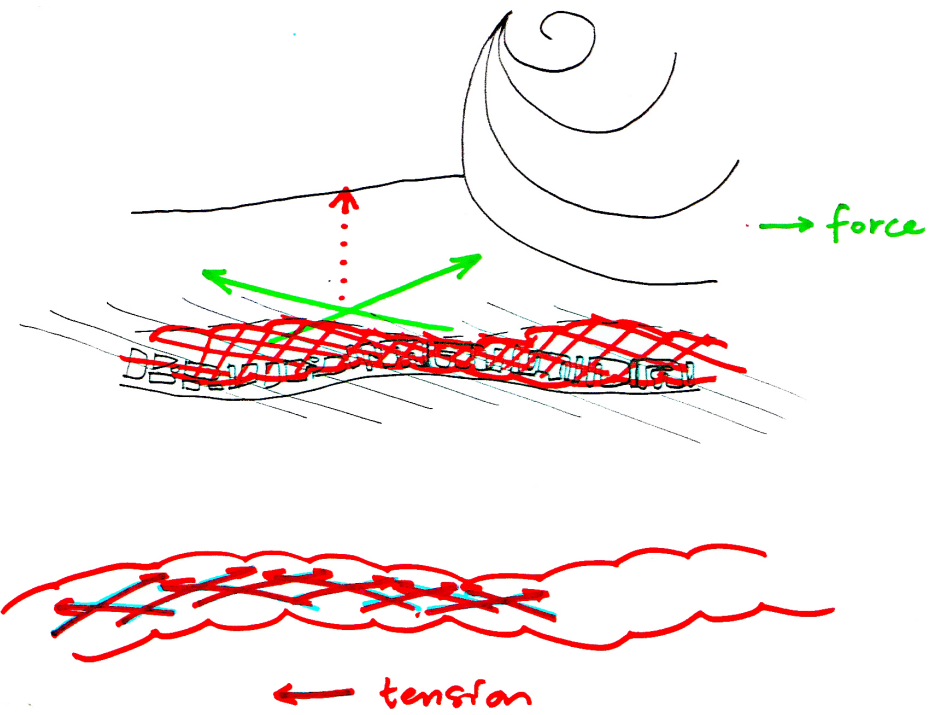


- tension

- compression

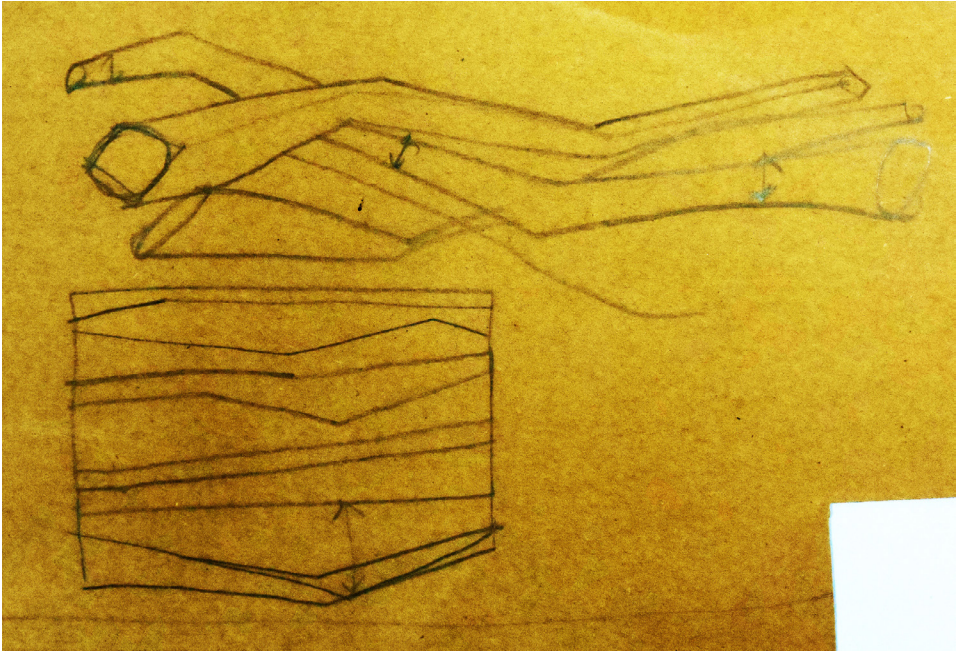


phase 1 : drawing the nature



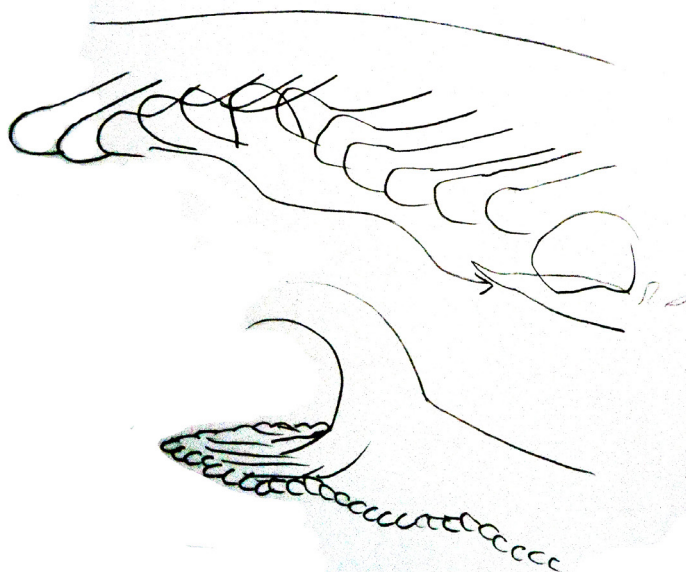
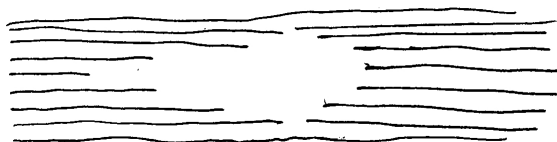
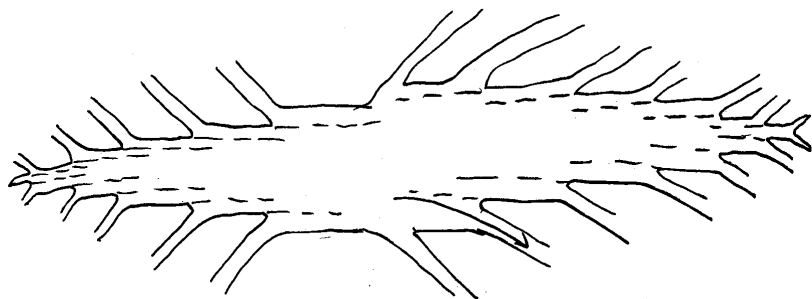


phase 1 : drawing the nature



**design: reinterpretation of a crawling snail**

phase 1 : drawing the nature



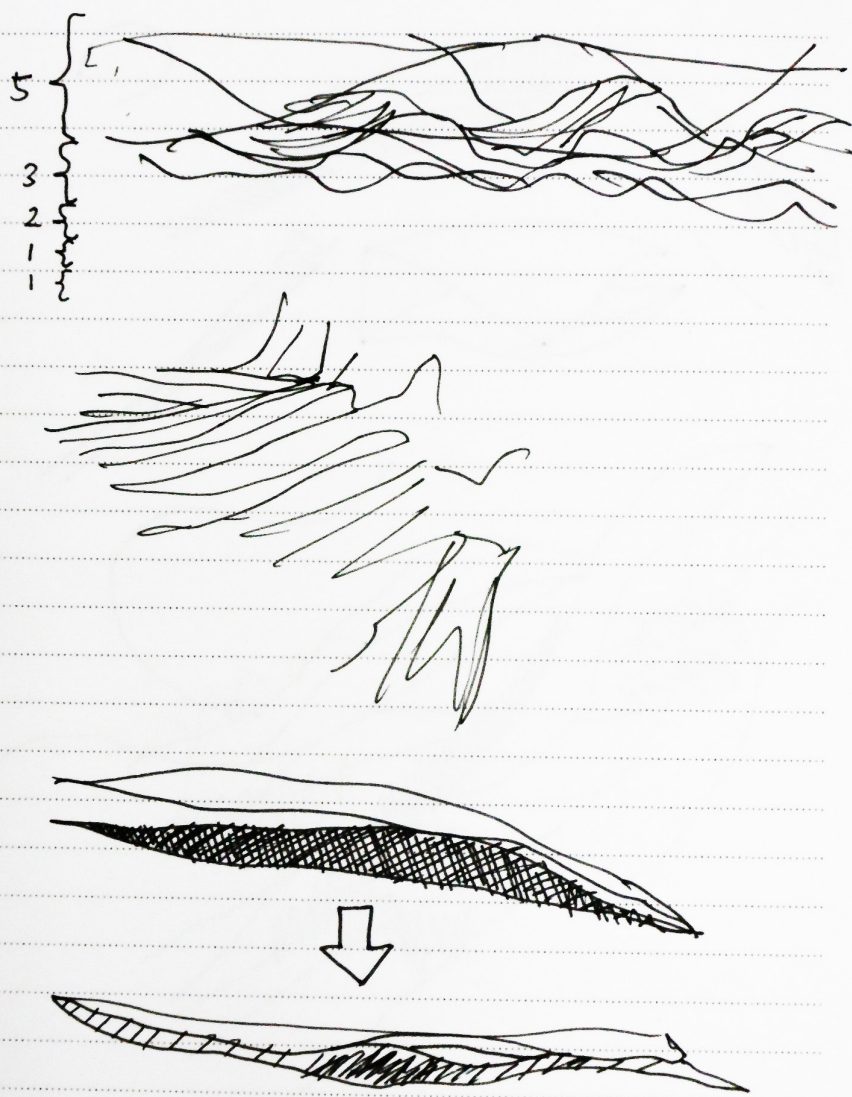
## phase 1 : drawing the nature

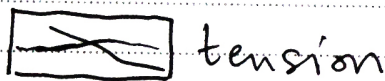
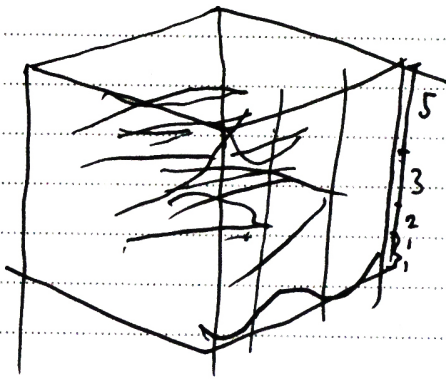
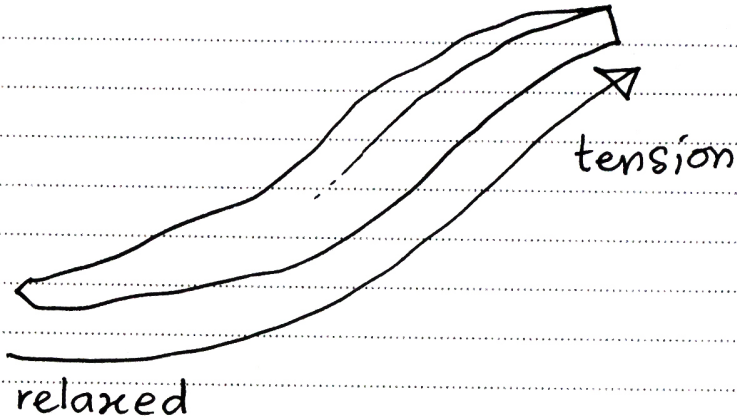




phase 1 : drawing the nature

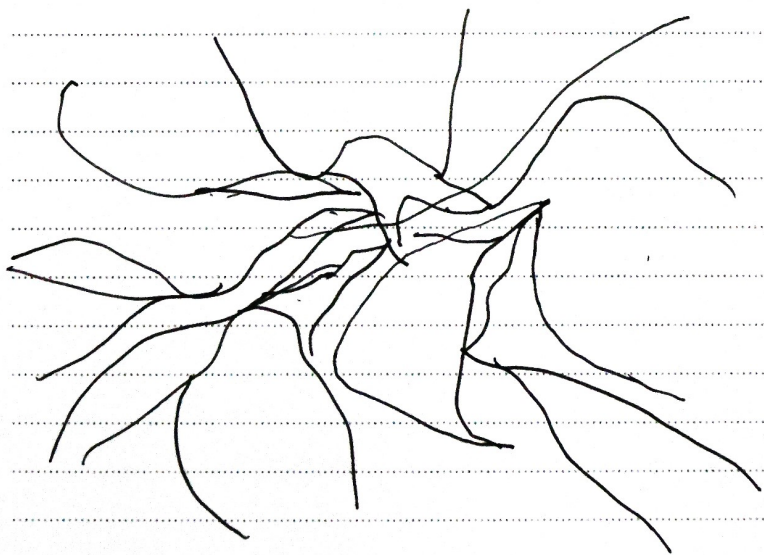
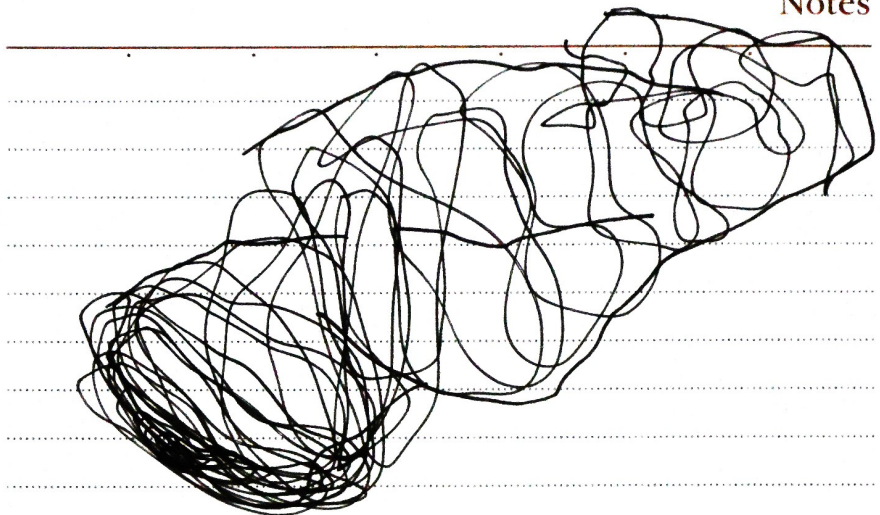
Notes





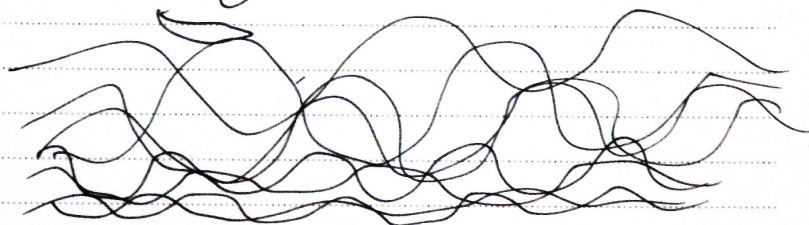
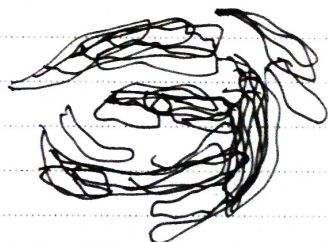
phase 1 : drawing the nature

Notes



## phase 1 : drawing the nature

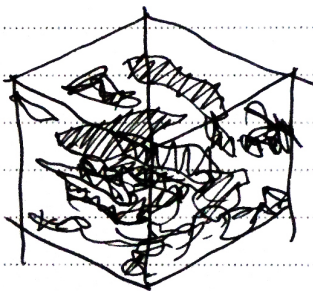
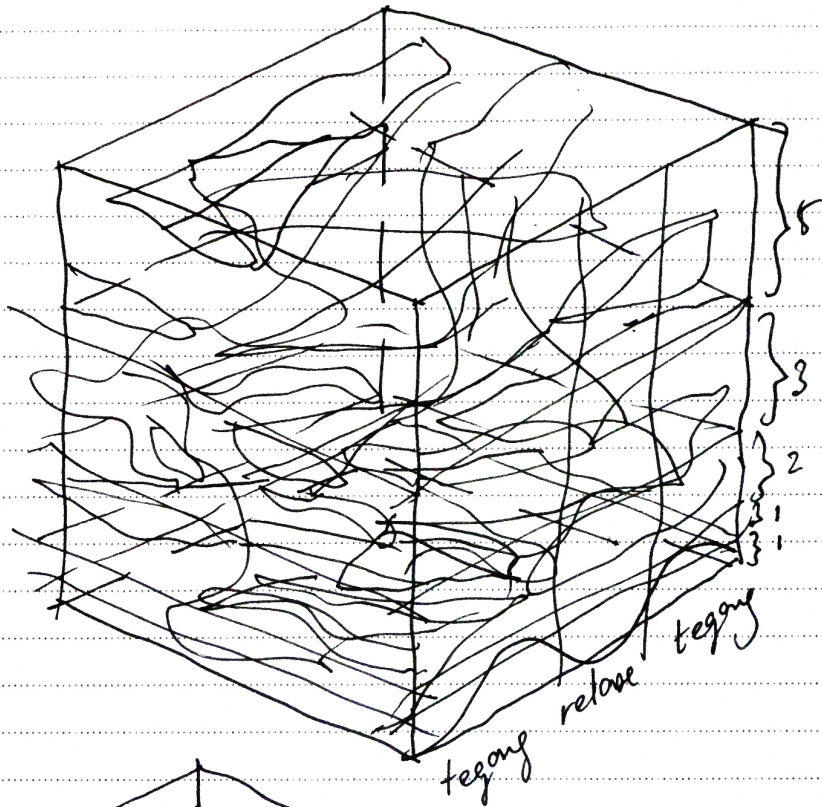
Notes





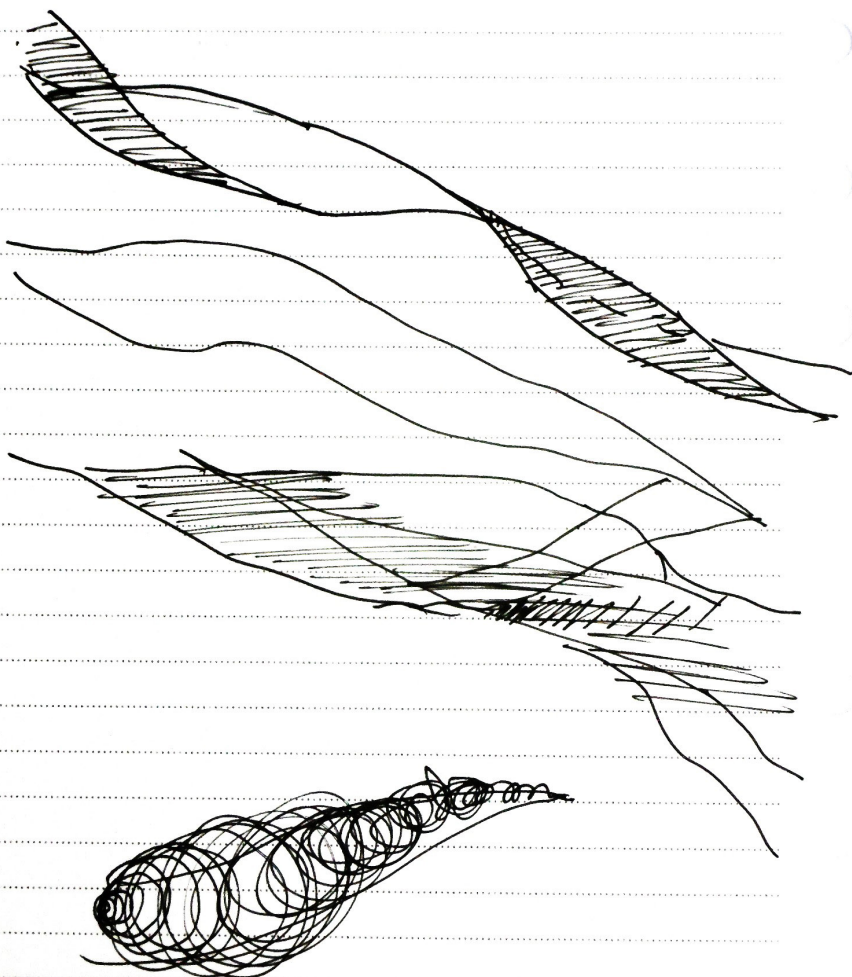
## phase 1 : drawing the nature

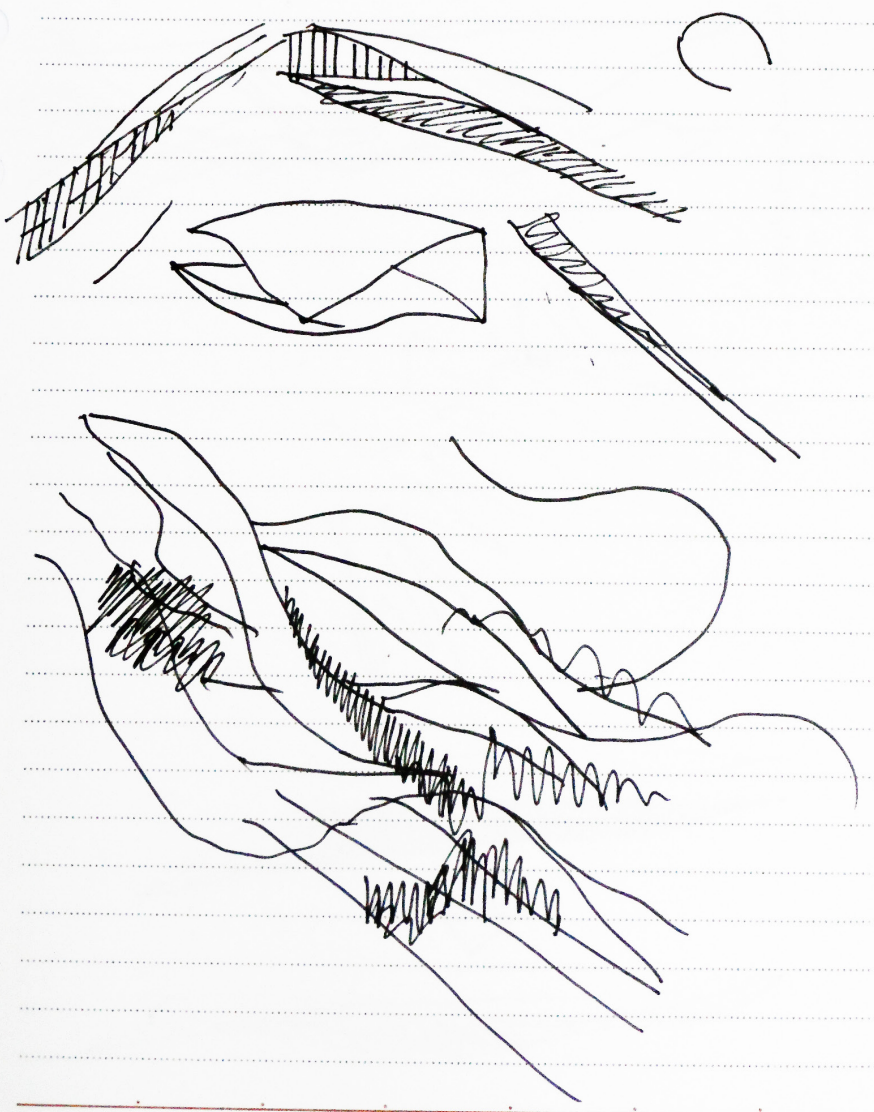
### Notes



NEGATIVE  
SPACE

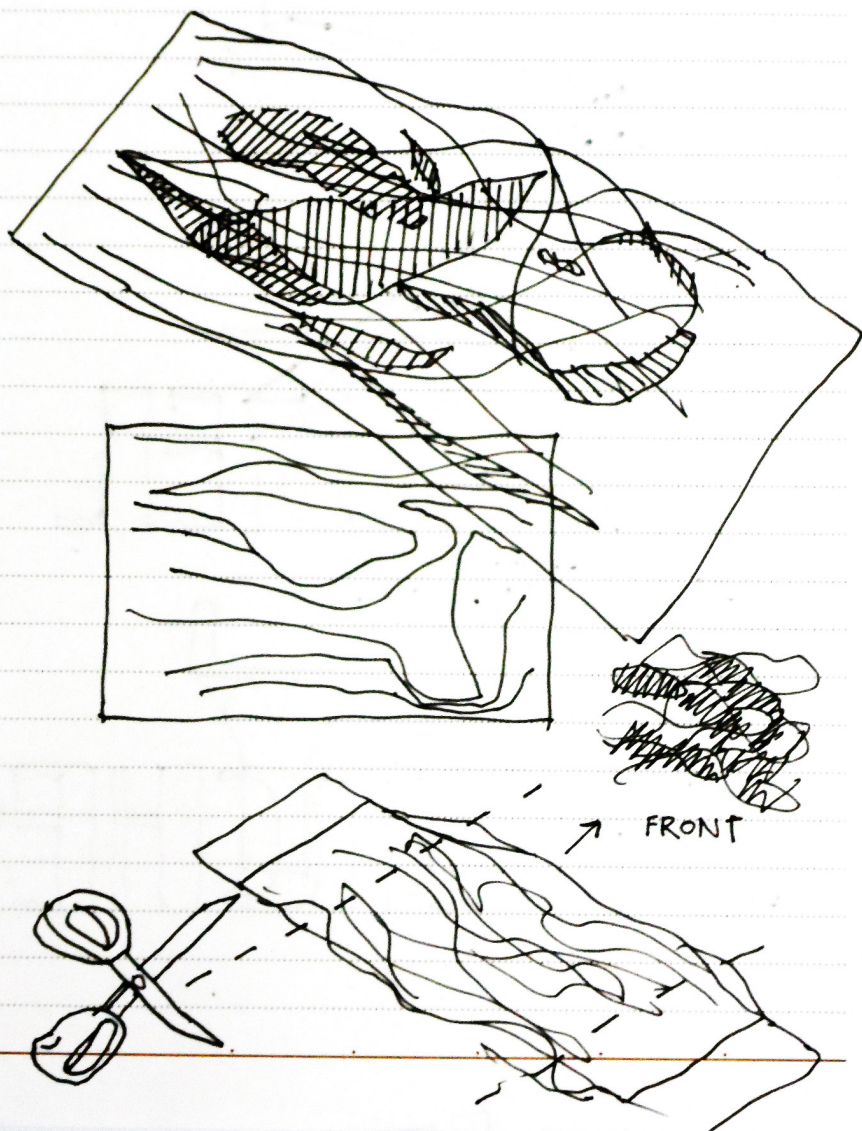
## Notes





## Notes

---

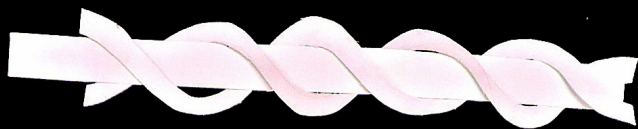




phase 1 : drawing the nature

## development mock-ups

1



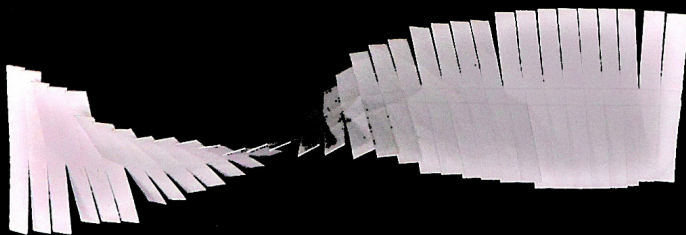
2



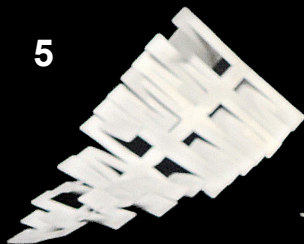
3



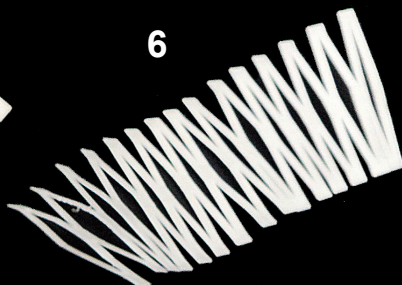
4



5



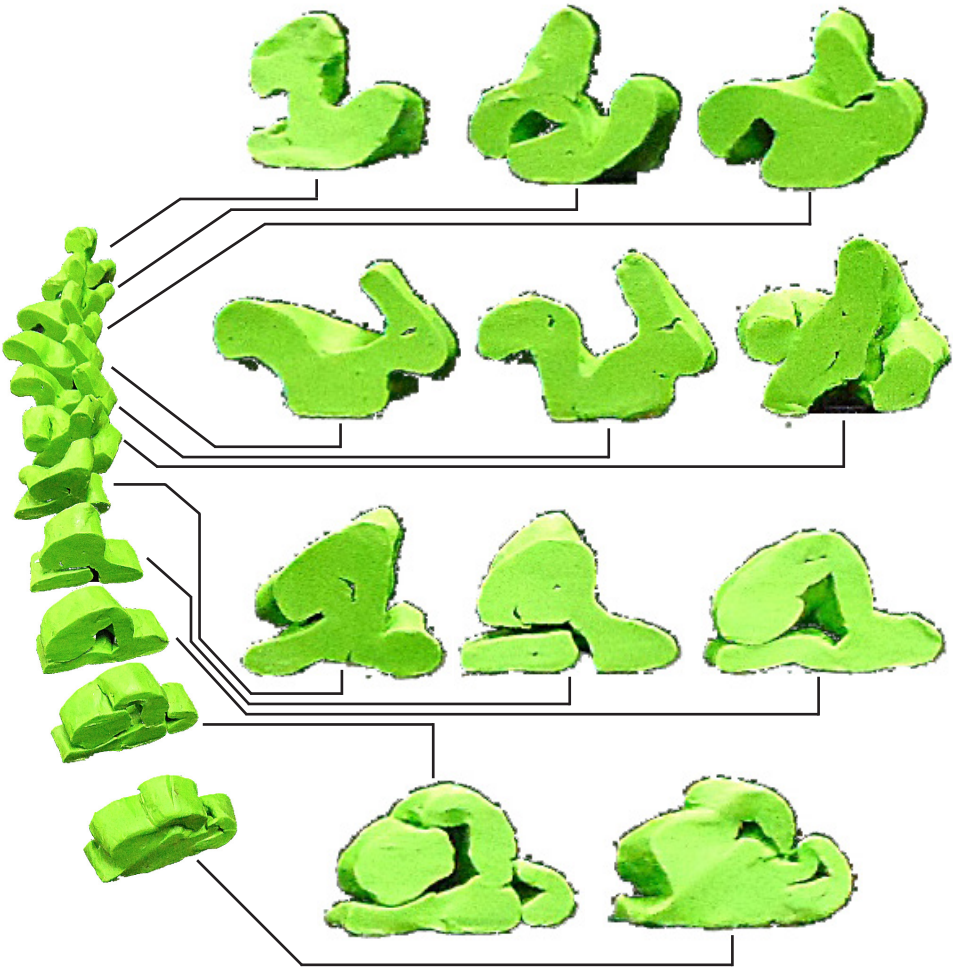
6



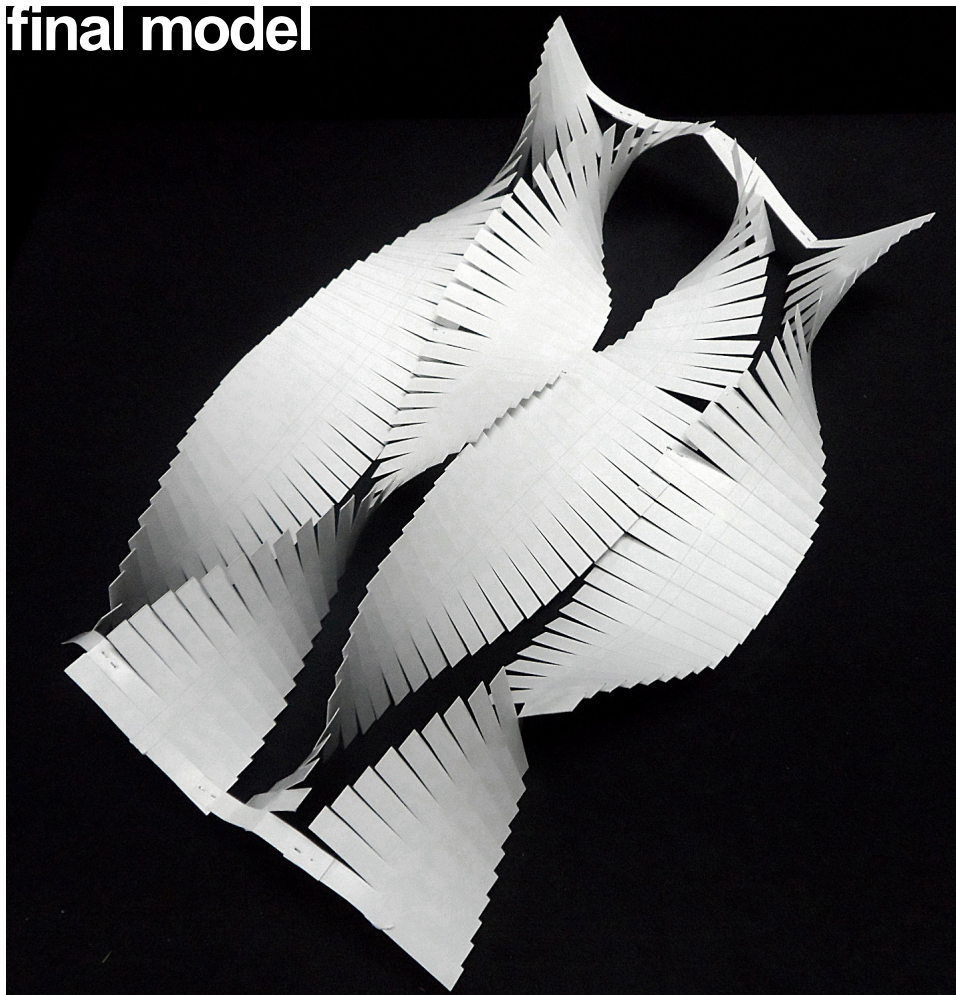
## mock-up 3 analysis



phase 1 : drawing the nature

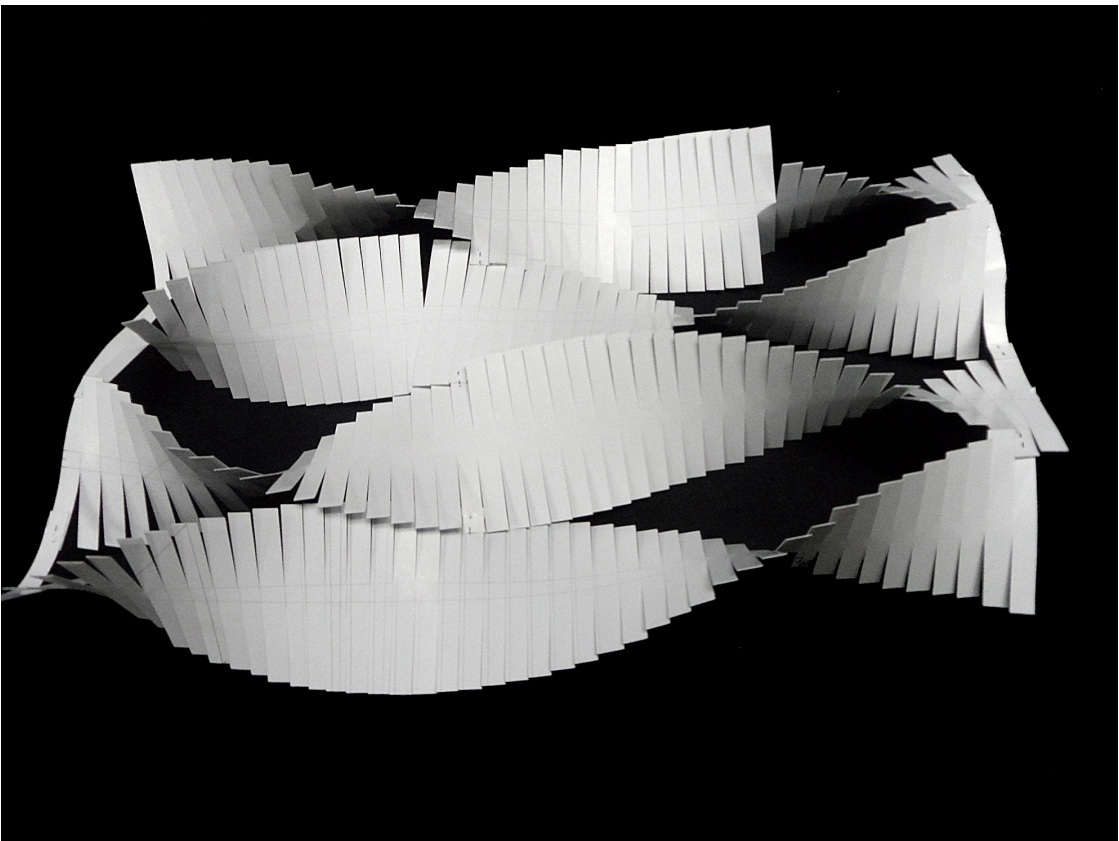


**final model**

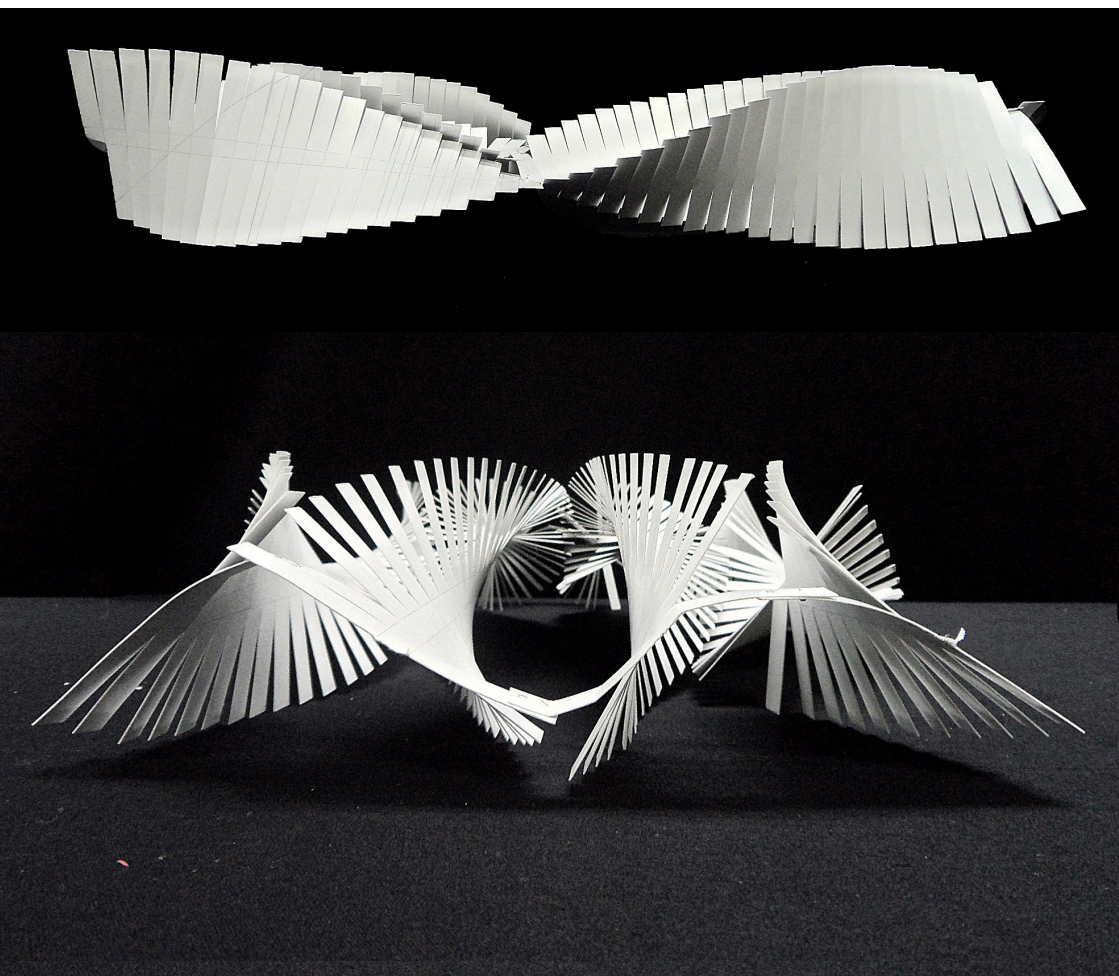




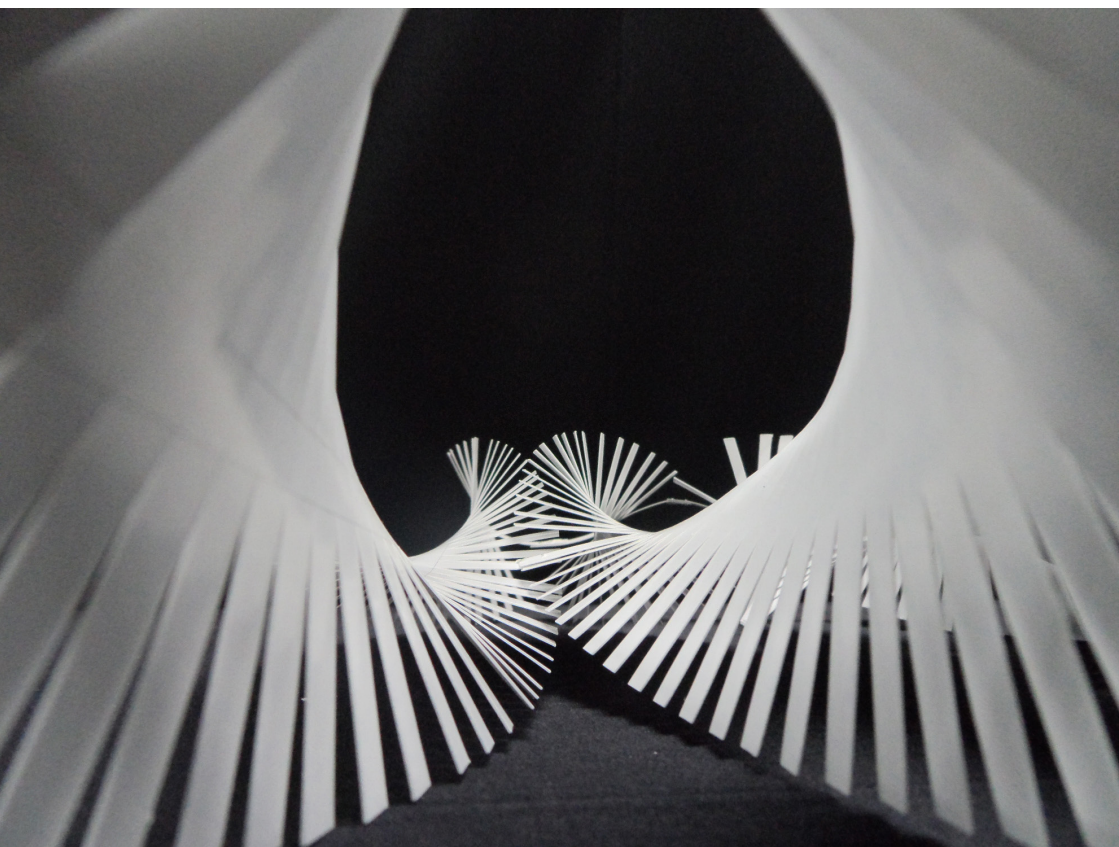
phase 1 : drawing the nature

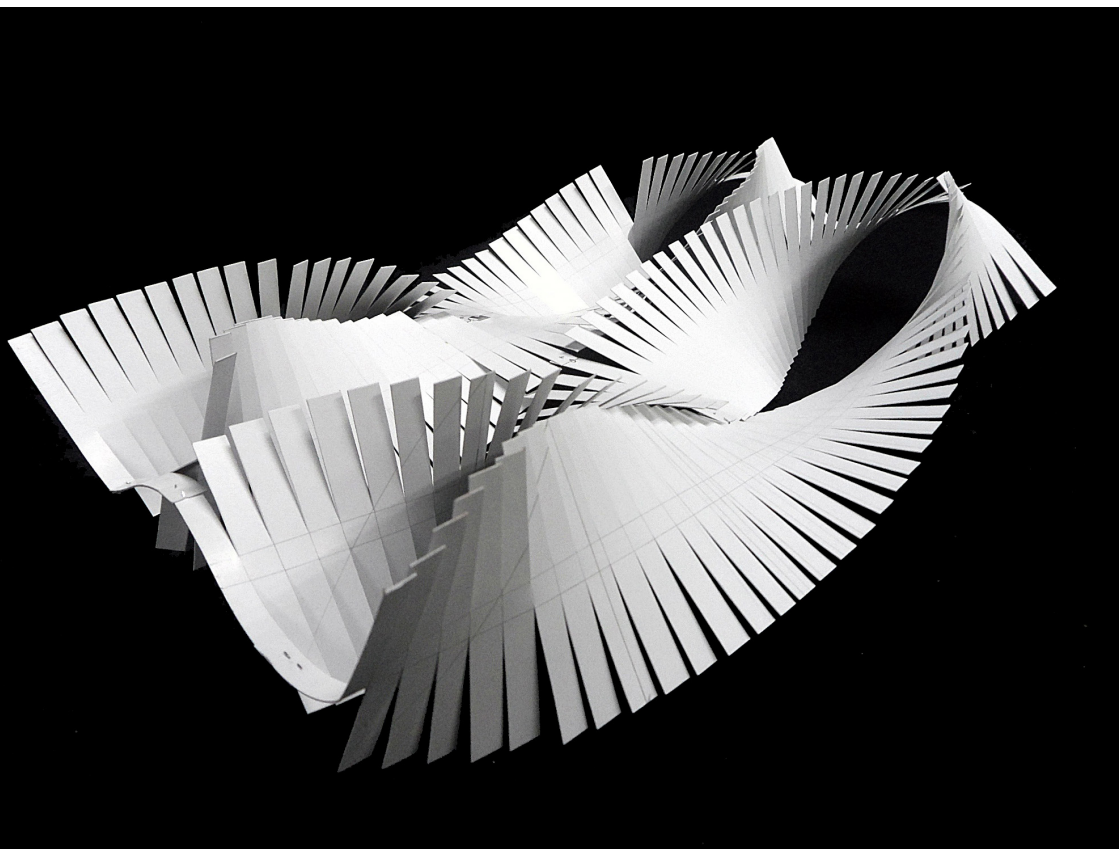


phase 1 : drawing the nature

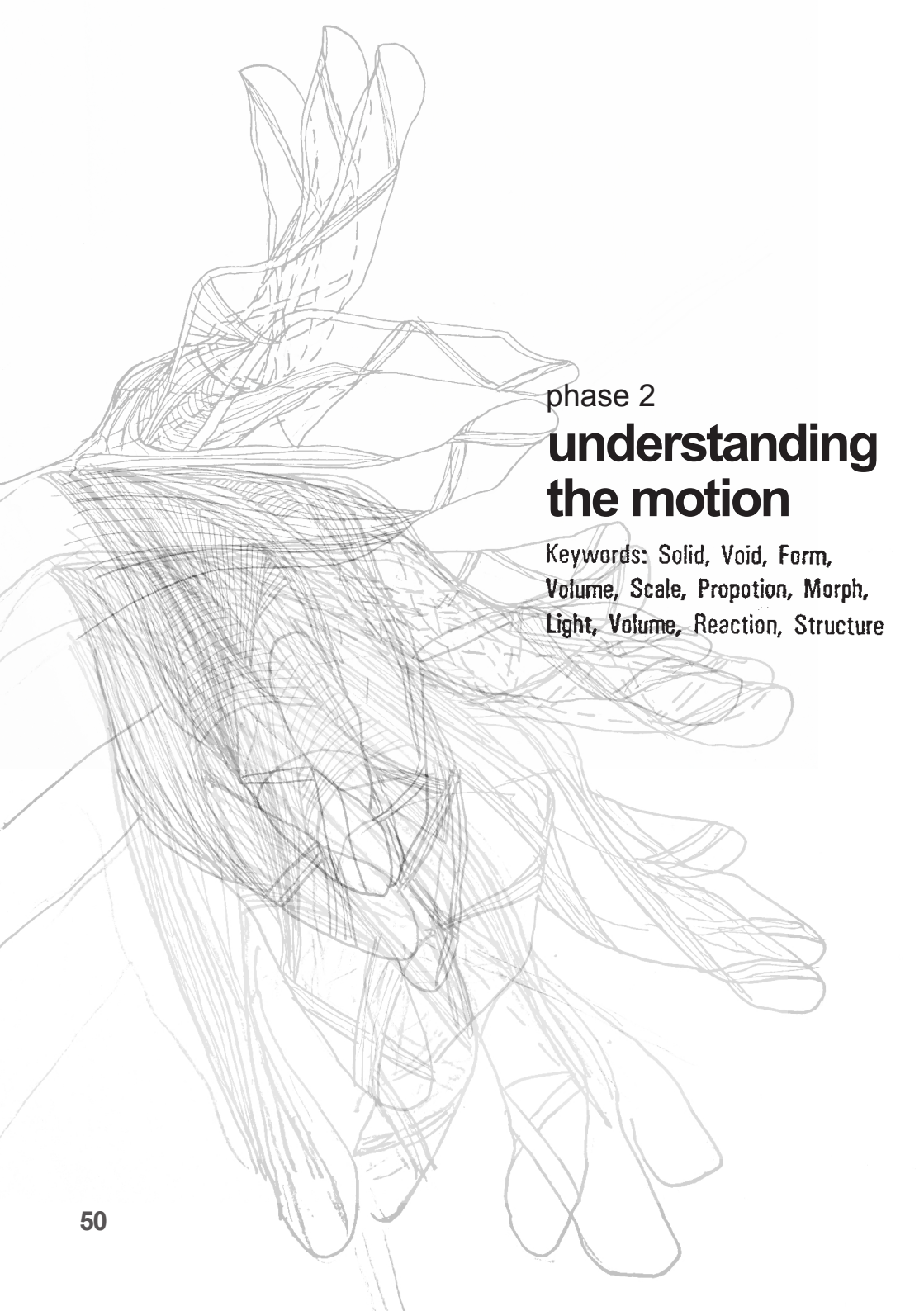


phase 1 : drawing the nature









phase 2

## **understanding the motion**

**Keywords: Solid, Void, Form,  
Volume, Scale, Propotion, Morph,  
Light, Volume, Reaction, Structure**

## phase 2 : understanding the motion

### "CAPTURING THE ACTION" - 3 WEEKS [GROUP]

Our task is to confront human's action and interaction upon which it becomes essential forces that creates the surrounding environment. Our initial routine is to determine and draw out the possible motions created by human actions, in great depth. We will also tries to explore these actions within its limited boundaries by translating human movement into motion and onto a quantifiable media. Again, it is therefore essential for each recording to be measured precisely that of time, volume, slight movement, the change of fabric crumple, the disposition of a folk or knife and etc. This project is to nurture the student's ability to draw in multiple dimension and layers and to understand the qualities of objects used by a person(s) of the chosen activity. We request the activity chosen has an apparent physical relationship with. You may relate the activities in the phase 1 elements. As the title implies, it's time to create your suit!

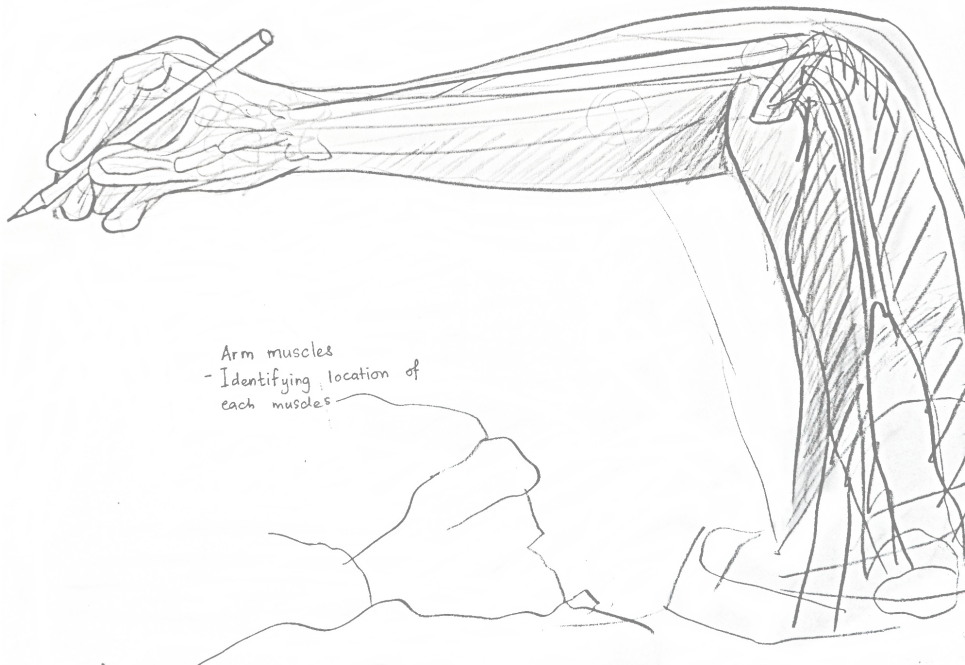
**Keywords: Solid, Void, Form, Volume, Scale, Propotion, Morph, Light, Volume, Reaction. Structure**

\* text from Action, Form, Space Prodction & Its Processes (2013), Fairuz Reza Razali, Harlina Mohd Ali, Norsam Lebai Itam, Zul Fadzly Salleh, Jamsyid Idrus, UiTM Shah Alam

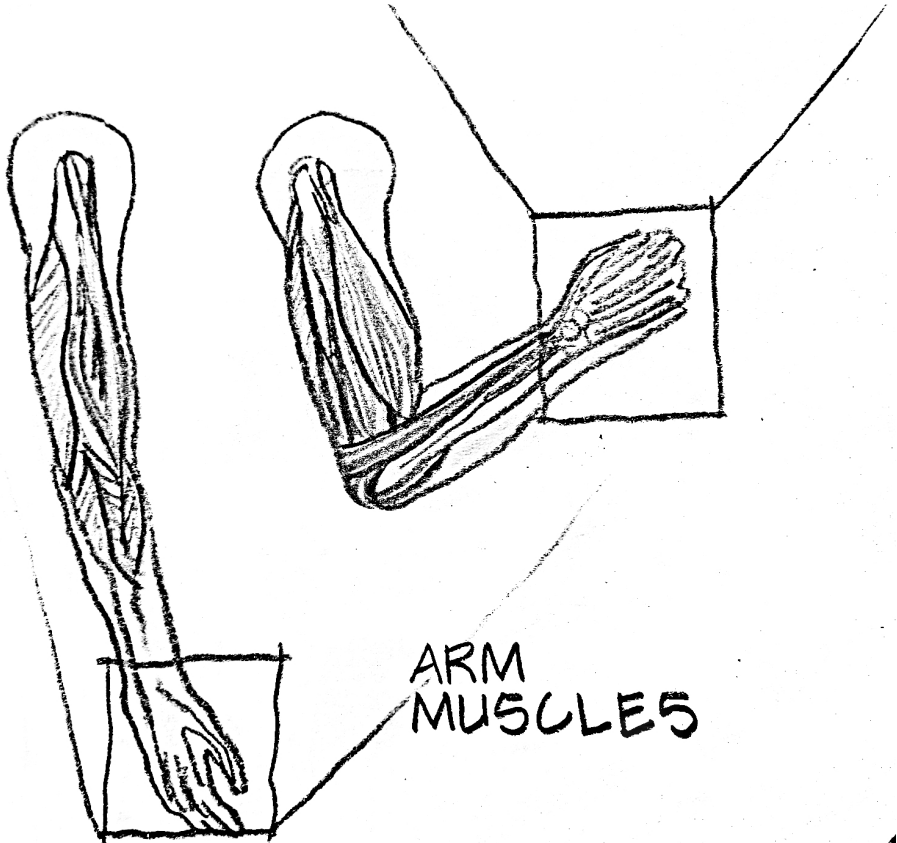
phase 2 : understanding the motion

## research: human + object + movement

- \* analysis of human arm
- \* conductor's movement: recording, analysis

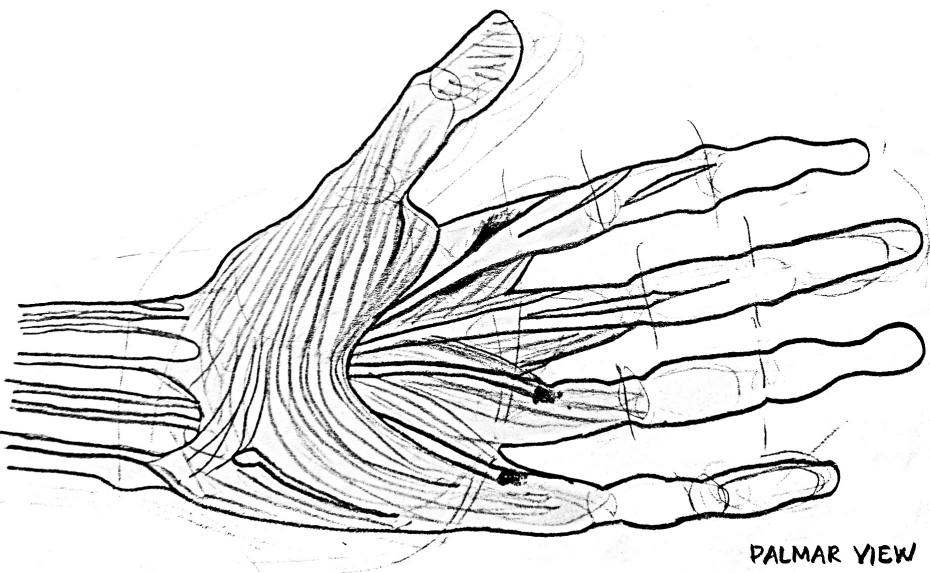
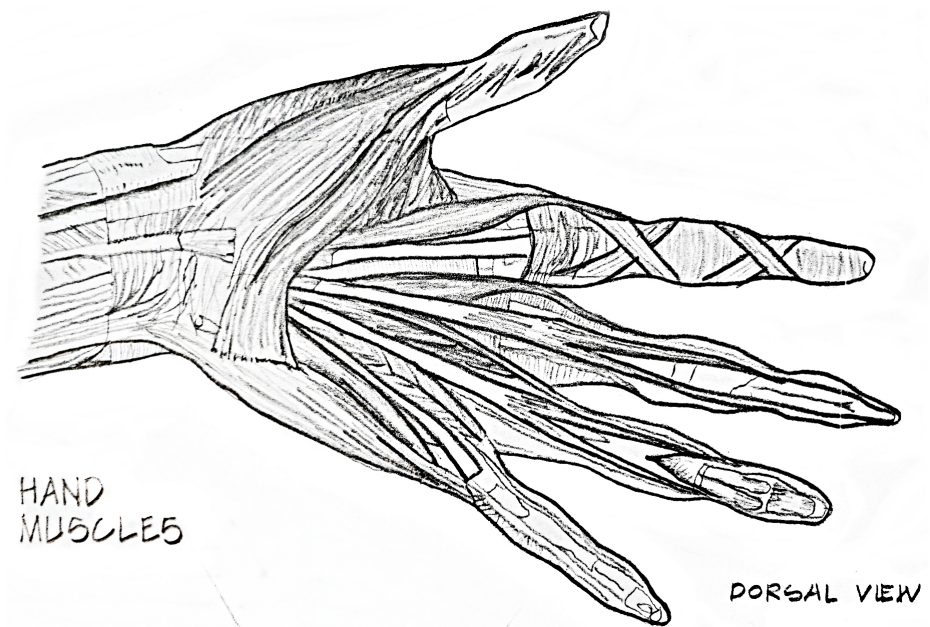


## analysis of human arm

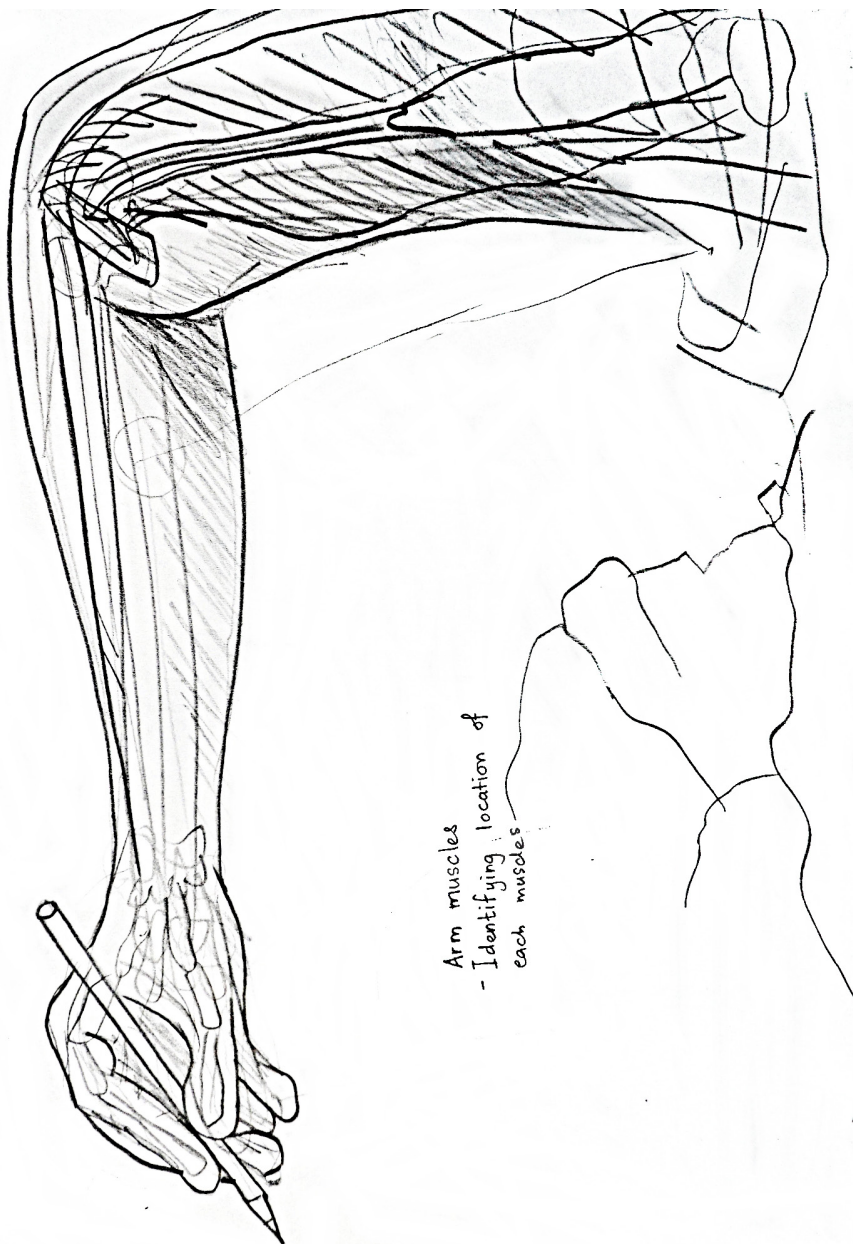




phase 2 : understanding the motion

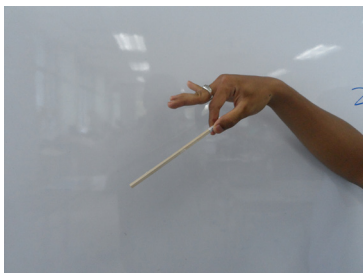
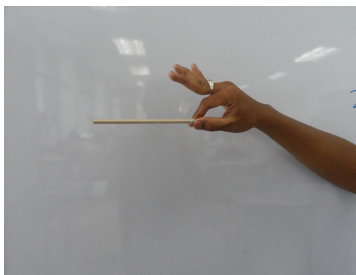
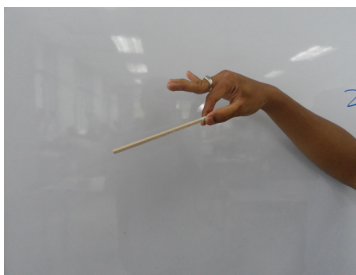


## phase 2 : understanding the motion



phase 2 : understanding the motion

## conductor's movement: recording





## phase 2 : understanding the motion

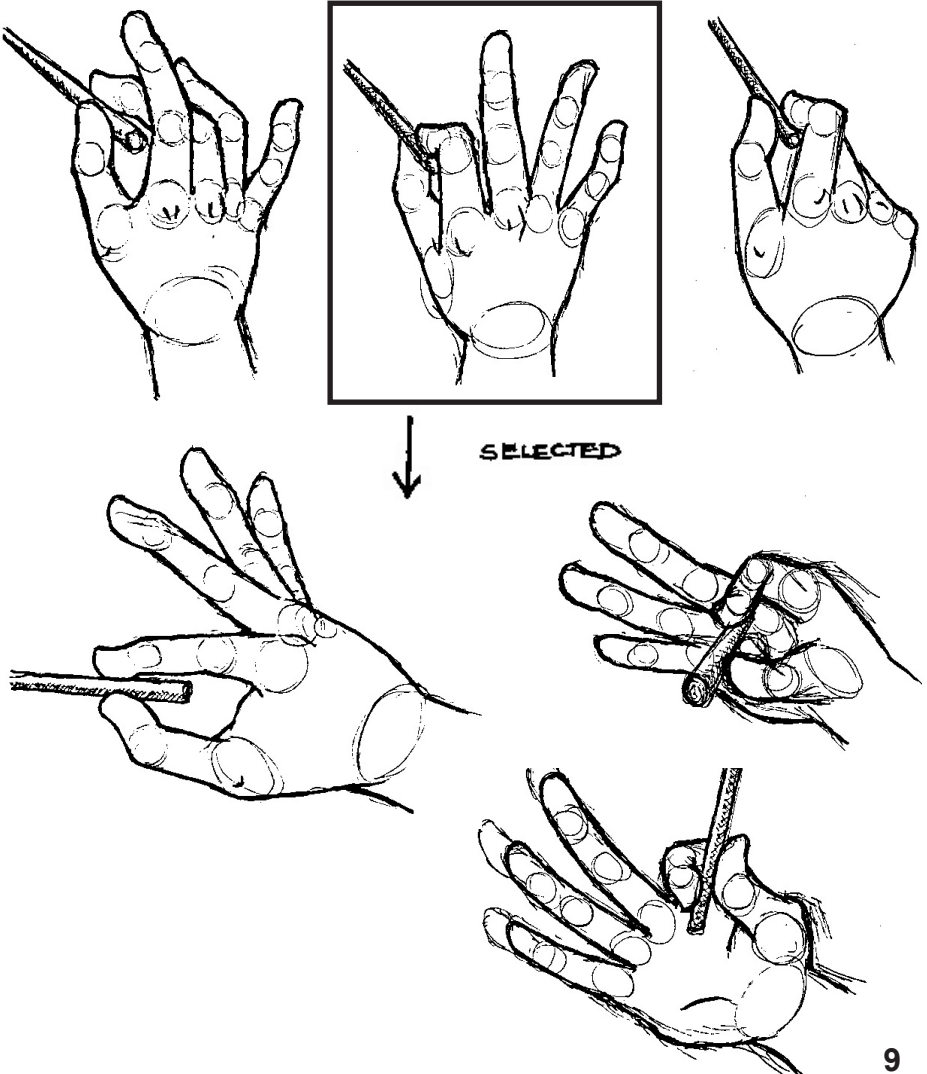


phase 2 : understanding the motion



# conductor's movement: analysis

Each conductor has their own way of holding

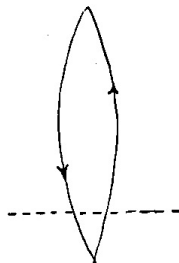




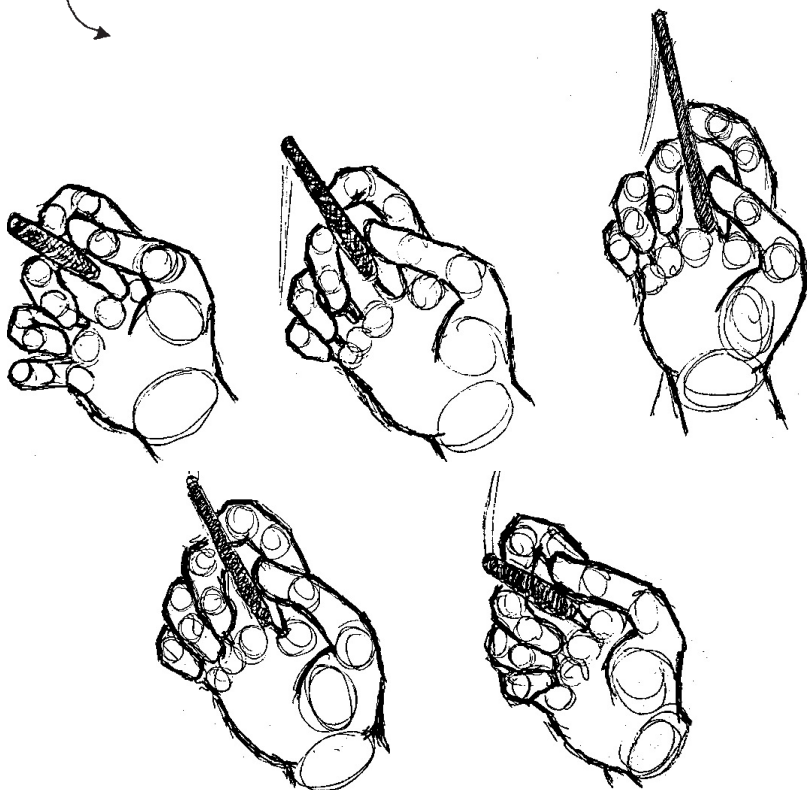
## phase 2 : understanding the motion



The movement mostly involves the rotation of the wrist, the fingers usually remain stationary.



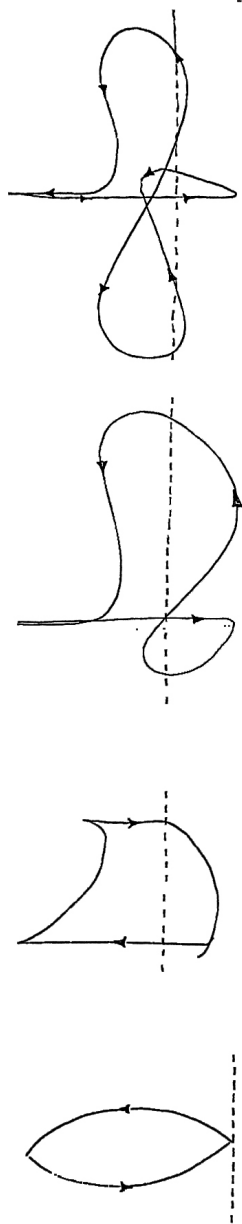
the motion lines, involving a anti-clockwise loop



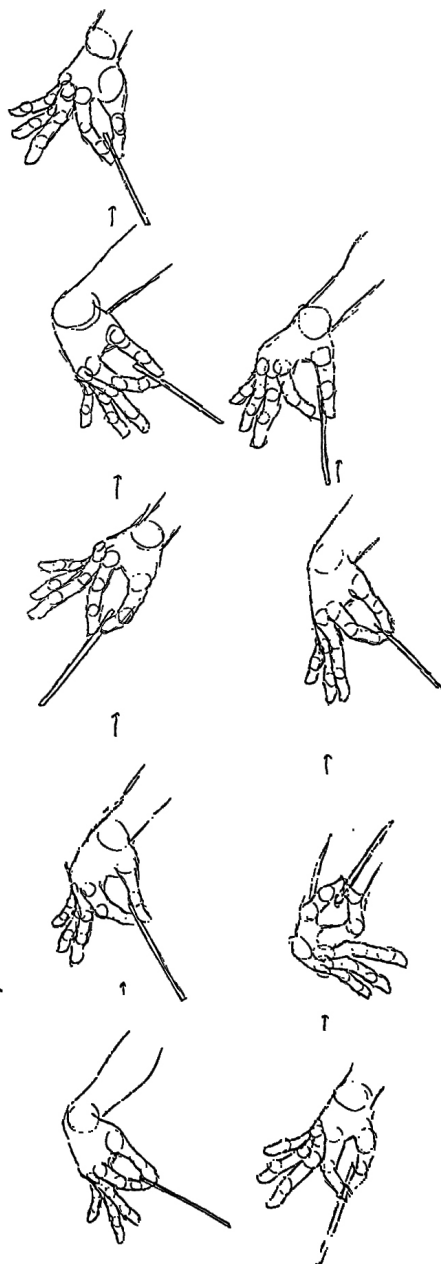
As you can see, it the movement only involves the movement of the wrist

# GESTURES

Often times when a conductor is controlling an orchestra, he is seen waving his arm up and down in random twirls. Those gestures are broken up into 4 gestures. The speed at which those gestures are executed matches the tempo of the song or melody.



## MOTION STUDYING / STOP MOTION



phase 2 : understanding the motion

## phase 2 : understanding the motion

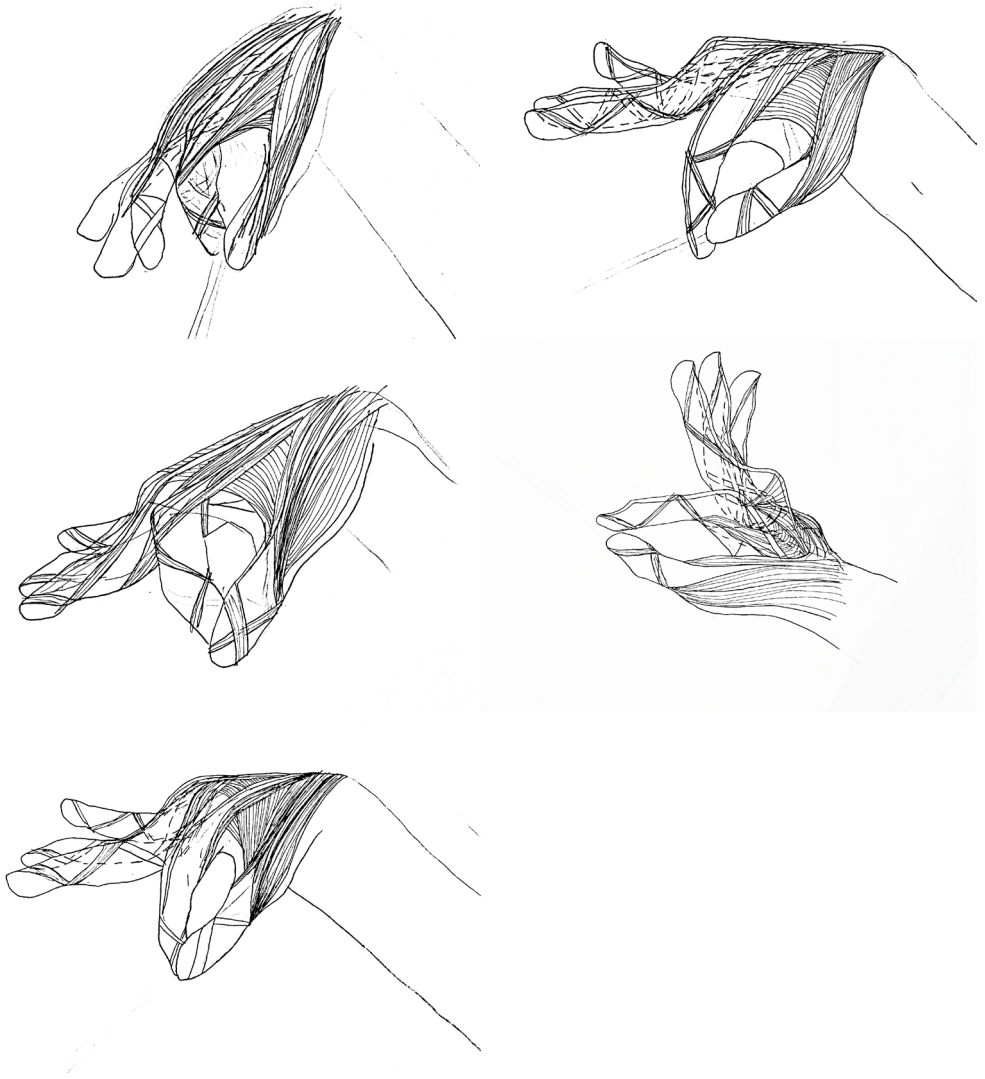


Figure shows morphology of bone structure and muscles of hand in detail during conducting.



## phase 2 : understanding the motion

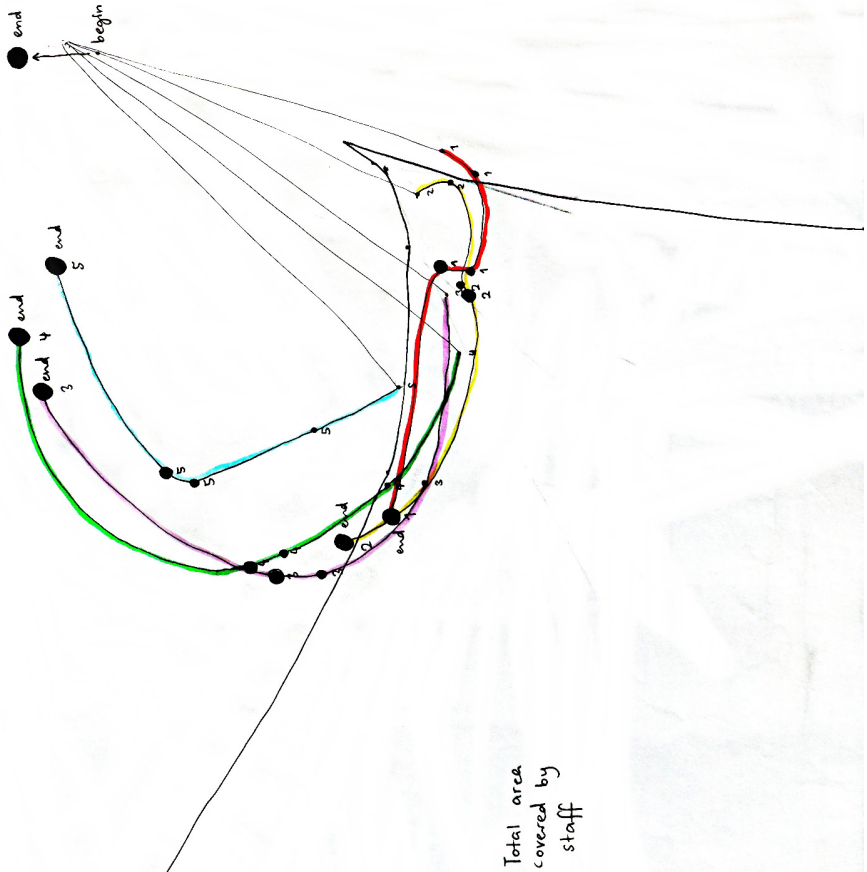
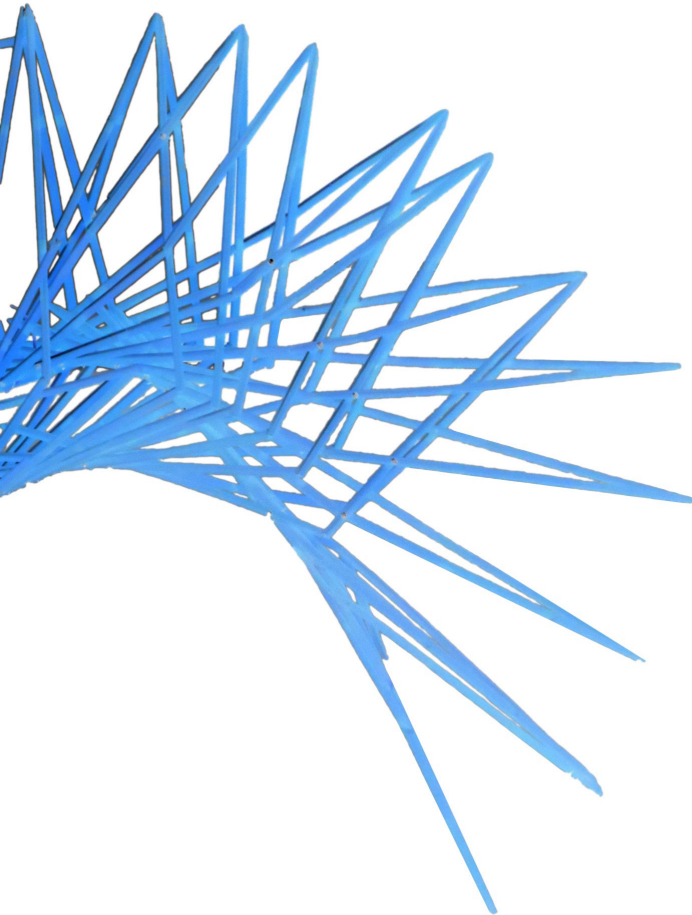


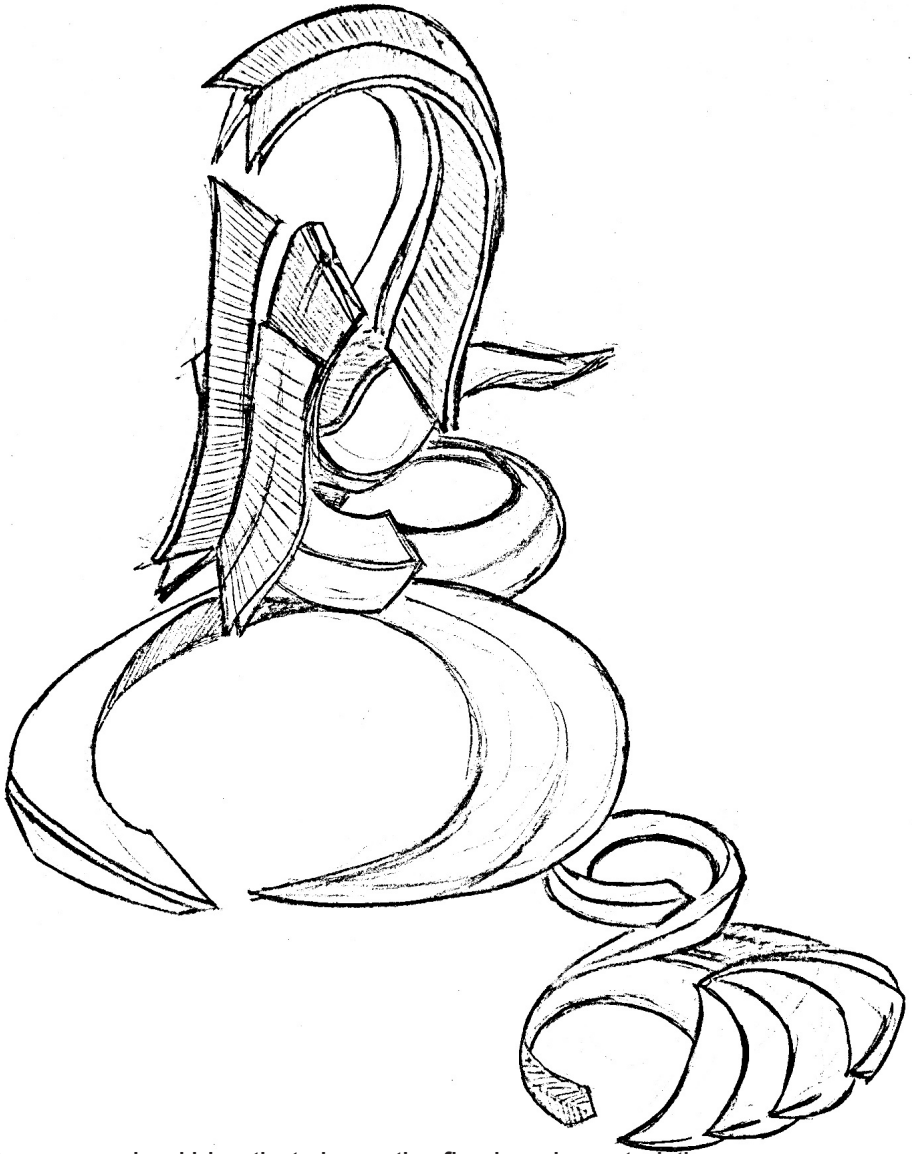
Figure shows the direction of movement of hand during conducting by tracing the position of each finger in each frame.

phase 2 : understanding the motion

## **design: an interpretation of conductor's hand**



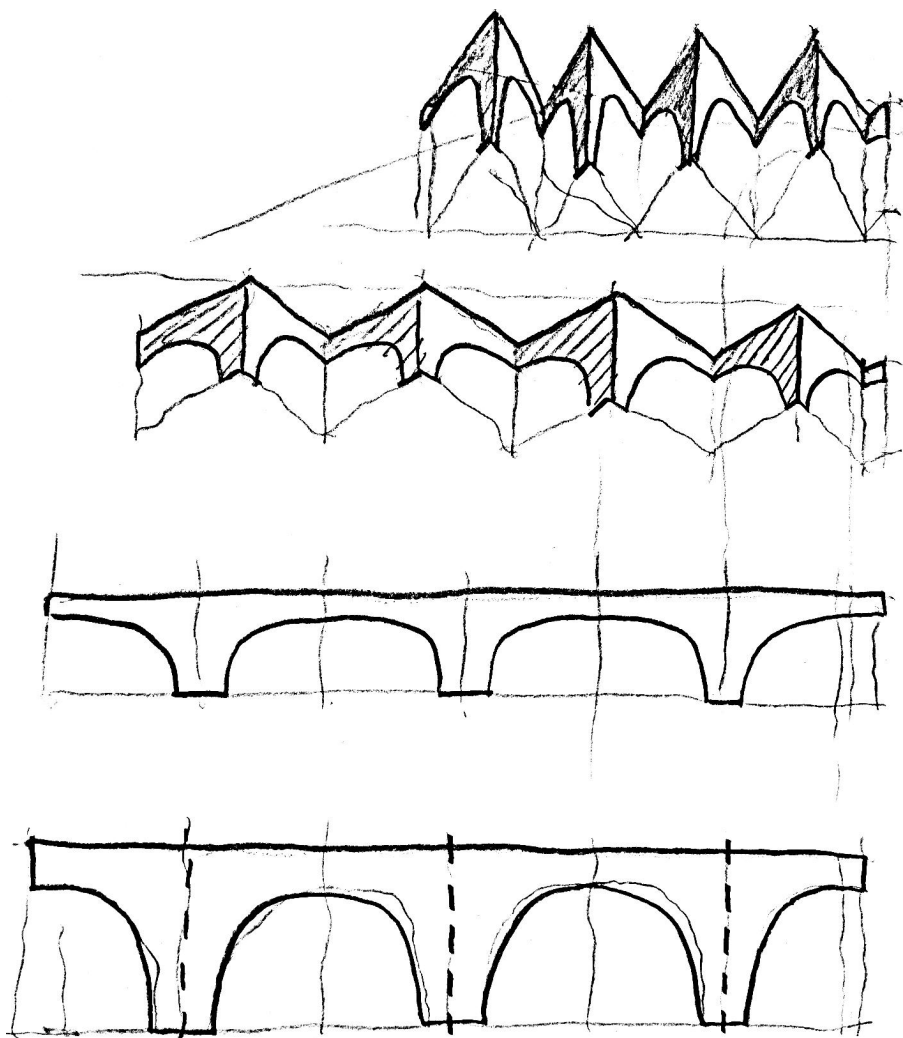
## phase 2 : understanding the motion



A preconceived idea that shows the flowing characteristics and the rhythm of a conductor's hand.



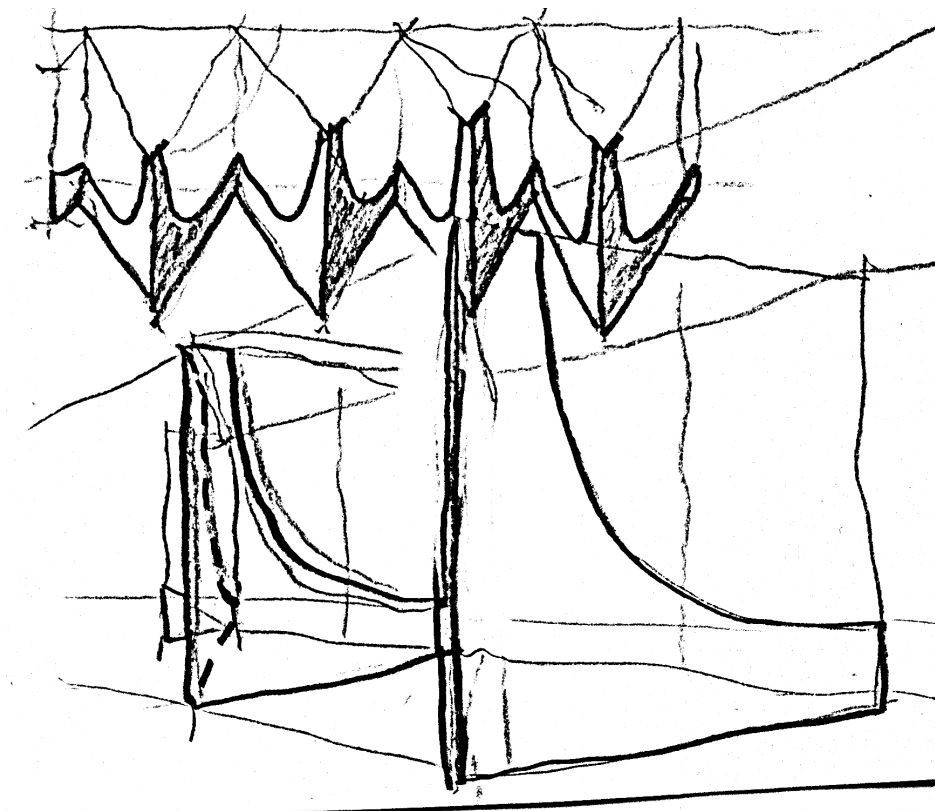
## phase 2 : understanding the motion



1

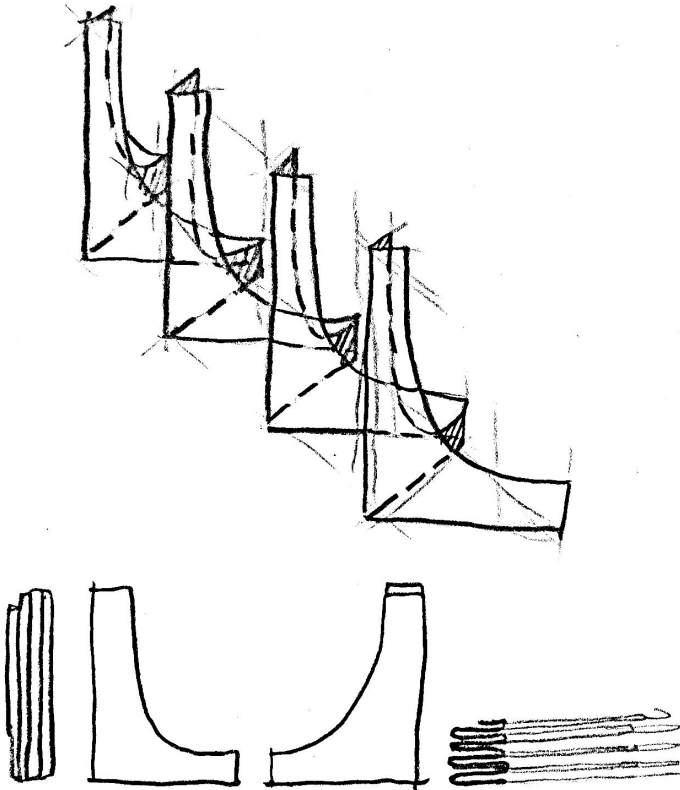
A mockup based on the combination of melody of music with conductor's movement.

## phase 2 : understanding the motion



The same mockup, in perspective view.

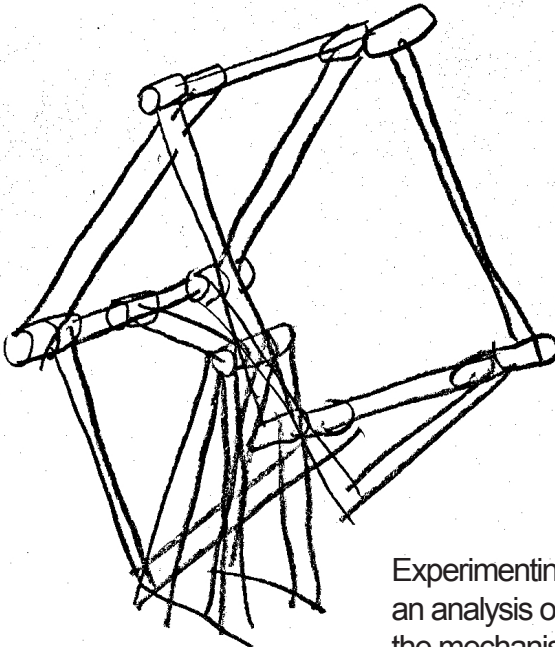
## phase 2 : understanding the motion



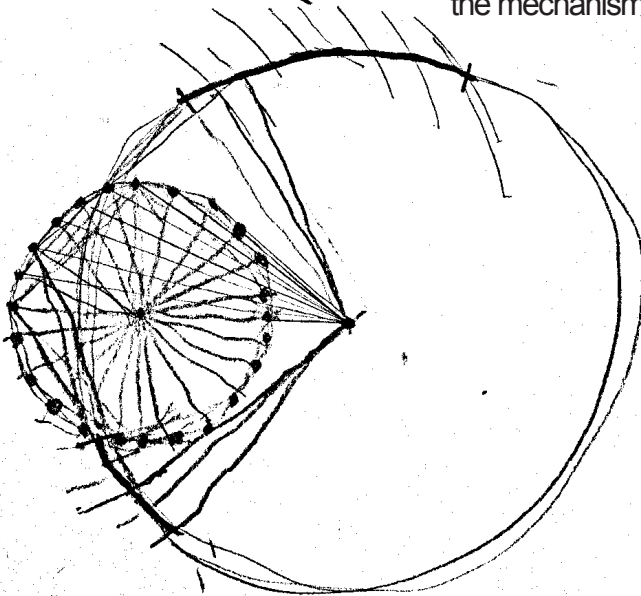
The same mockup, orthogonal views and an axonometric view.



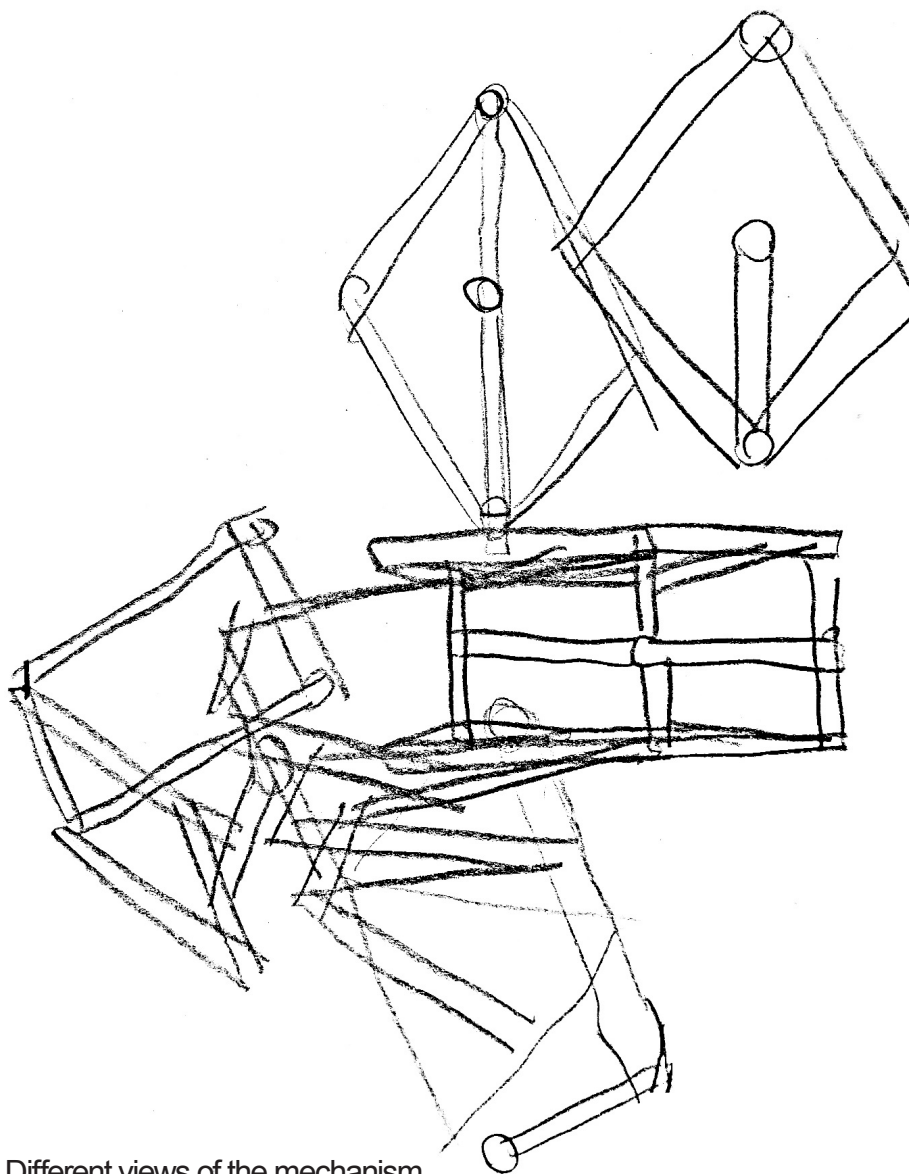
## phase 2 : understanding the motion



Experimenting with a mechanism and an analysis of direction of movement of the mechanism.

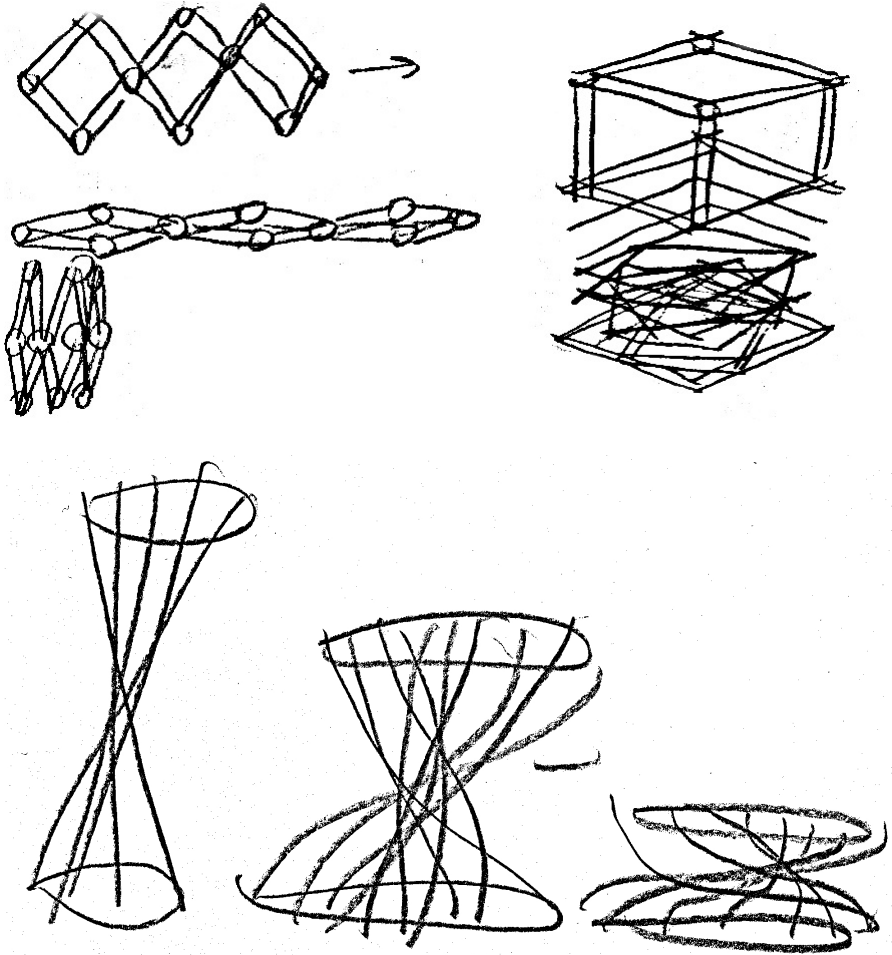


## phase 2 : understanding the motion



Different views of the mechanism.

## phase 2 : understanding the motion



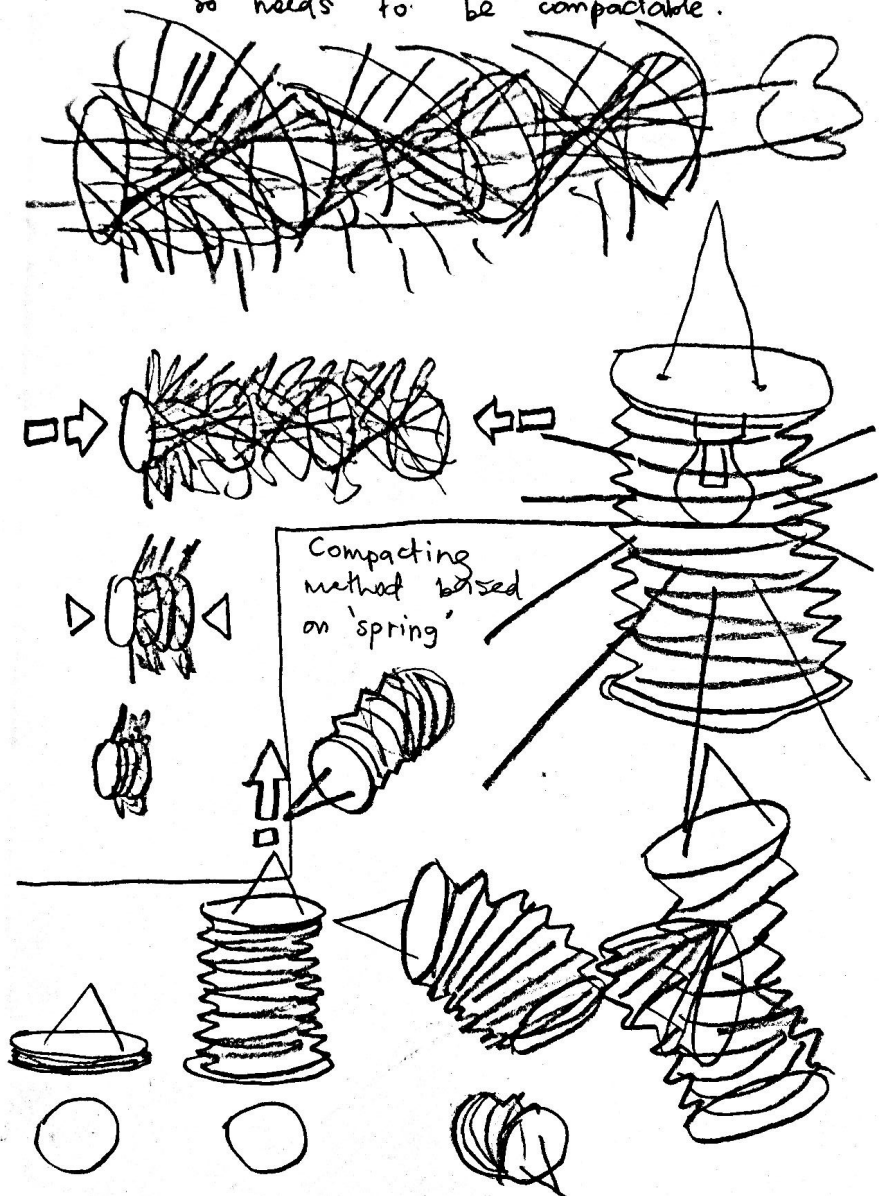
Structure concept based on compressible Chinese lanterns.



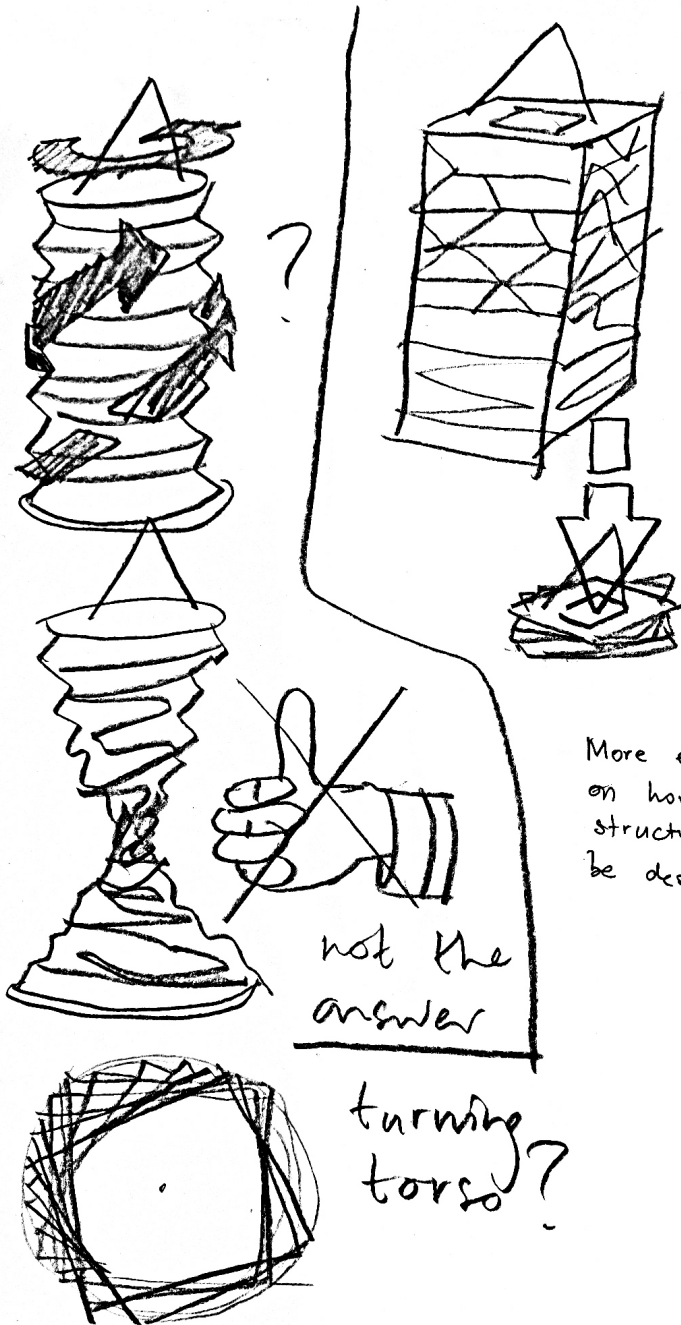
## phase 2 : understanding the motion

Explorations on structure.

Model to be worn on arms  
so needs to be compactable.



## phase 2 : understanding the motion

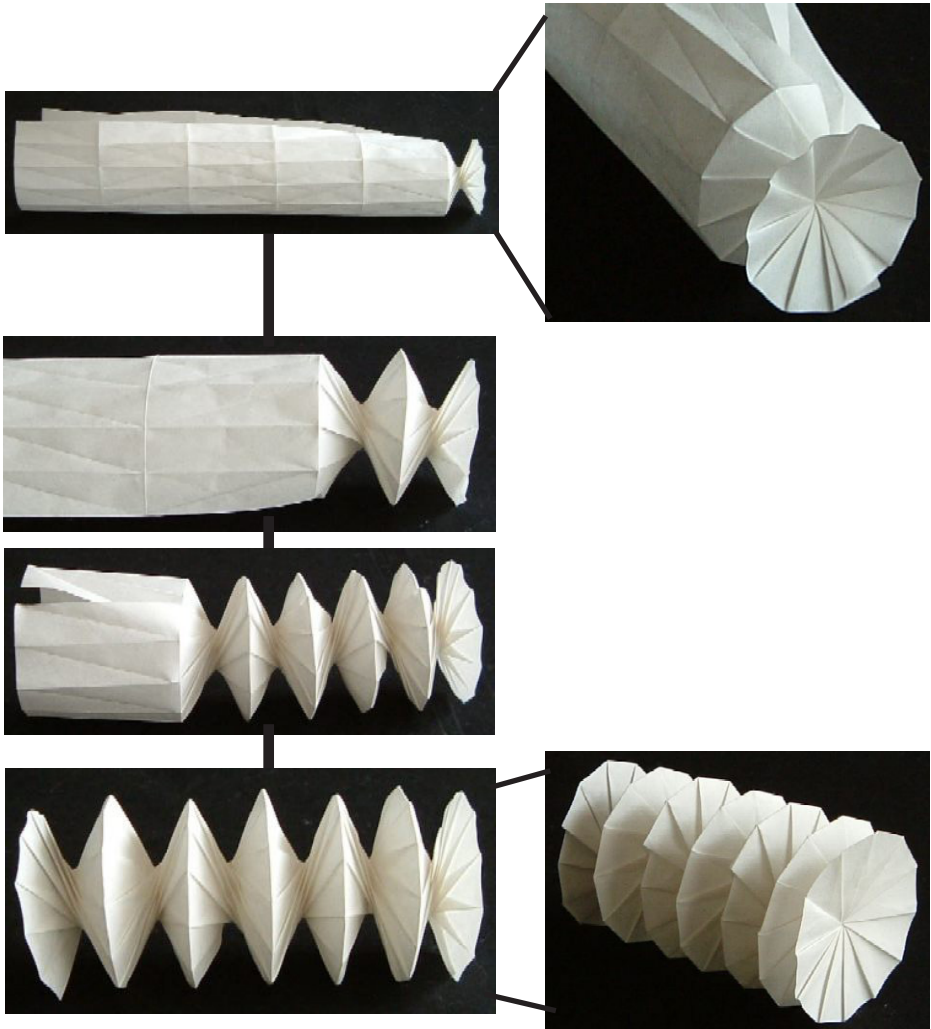


More explorations  
on how the  
structure should  
be designed.

not the  
answer

turning  
torso?

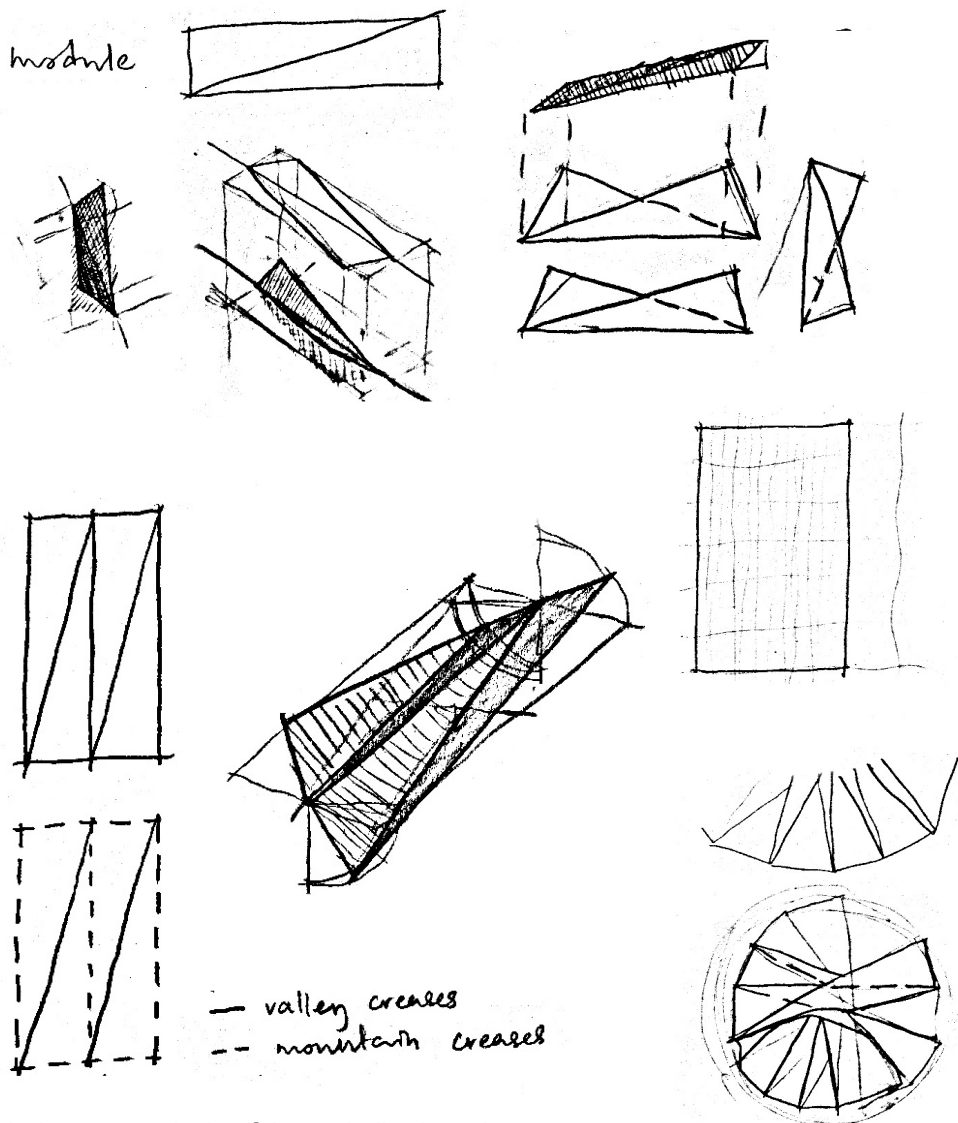
## phase 2 : understanding the motion



Construction of the 'spiral' origami. This origami is closer to the original intention of a compressable structure.

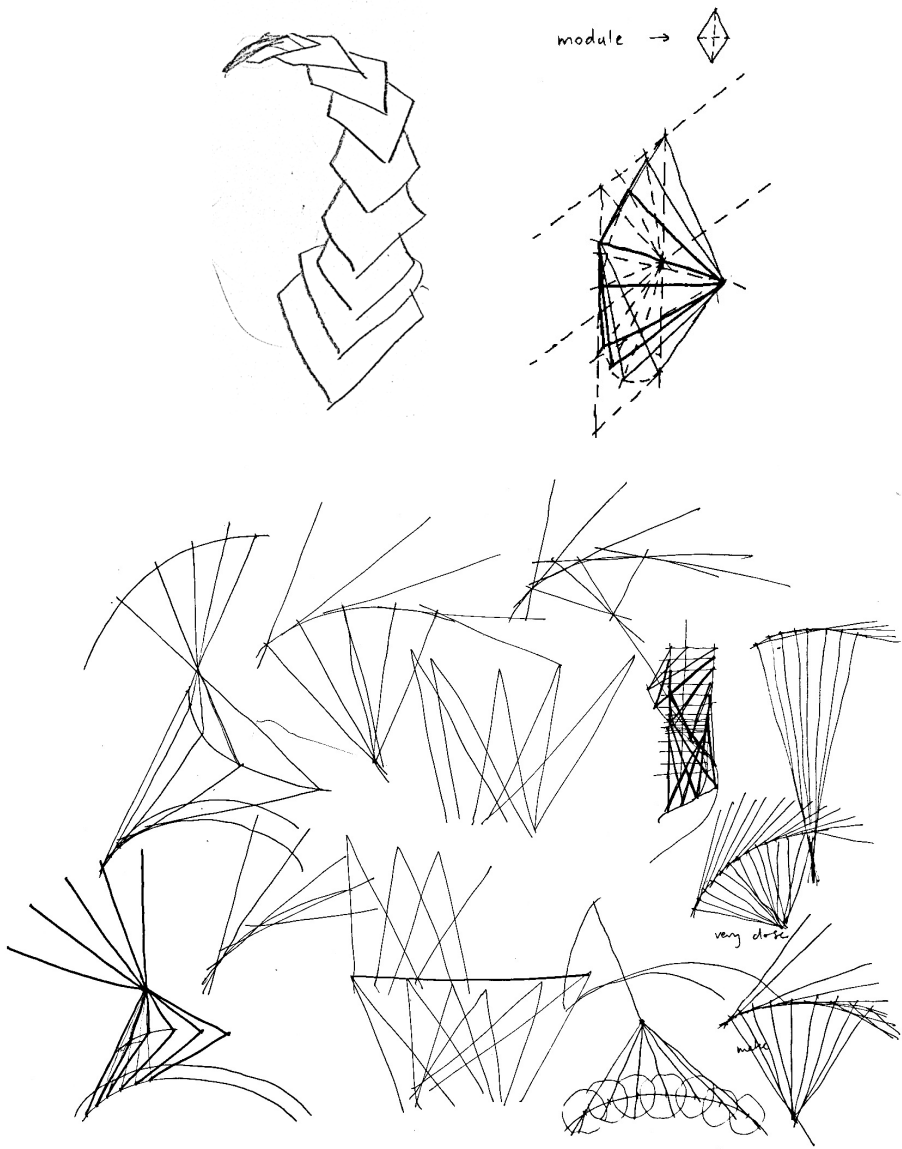


## phase 2 : understanding the motion



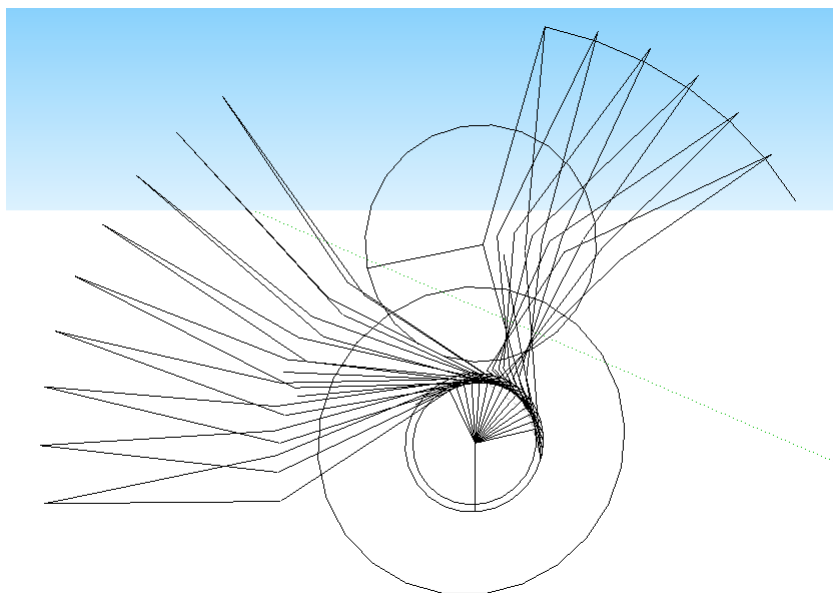
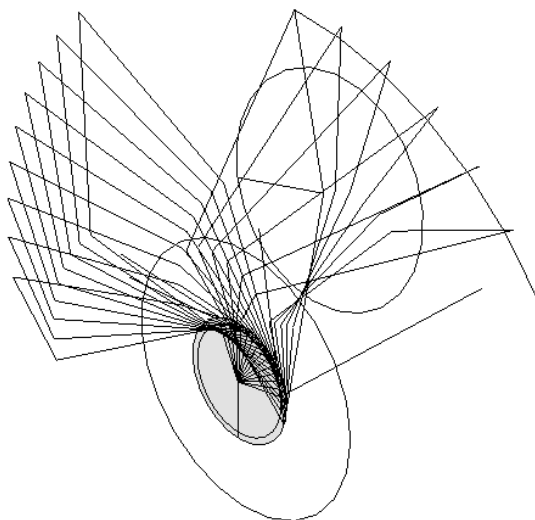
A deeper analysis of the 'spiral' origami.

## phase 2 : understanding the motion



Establishment of a module and exploring the parameters of form generation.

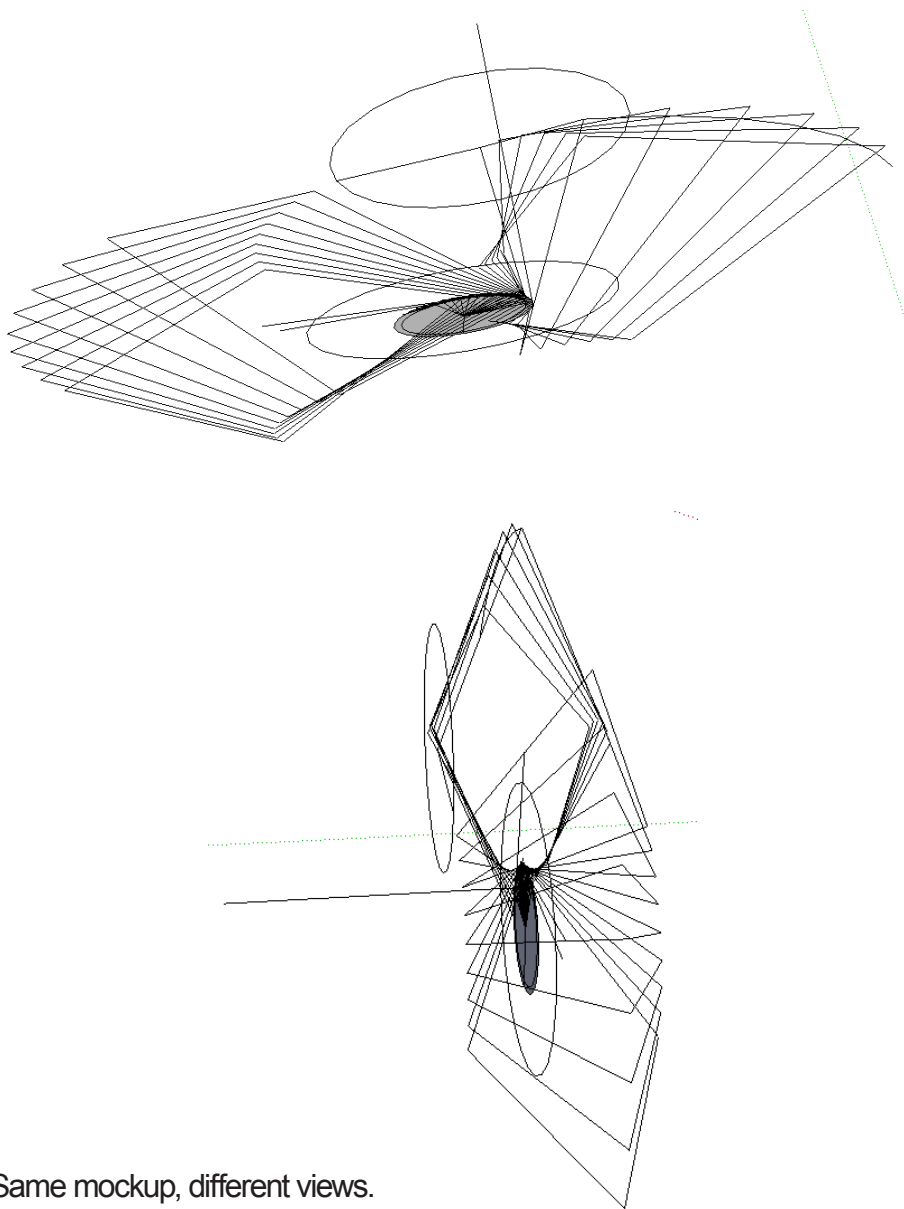
## phase 2 : understanding the motion



Establishing the overall structure and the rhythm of mockup.

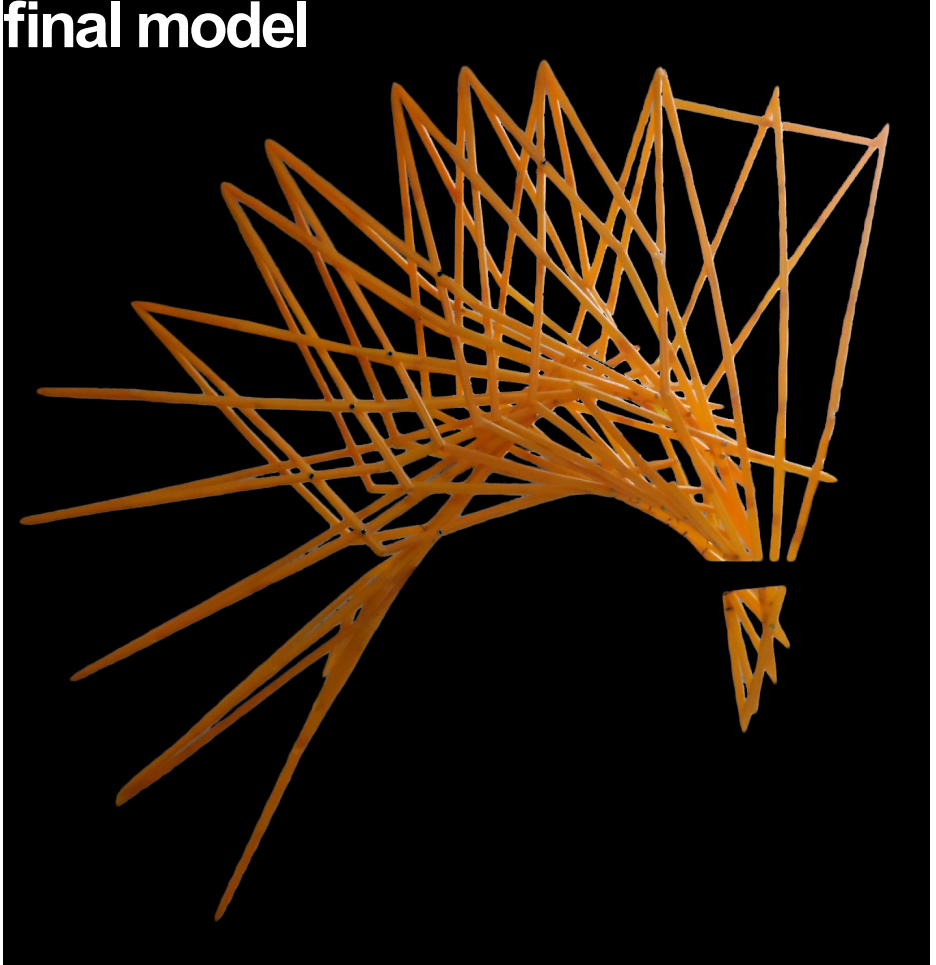


## phase 2 : understanding the motion

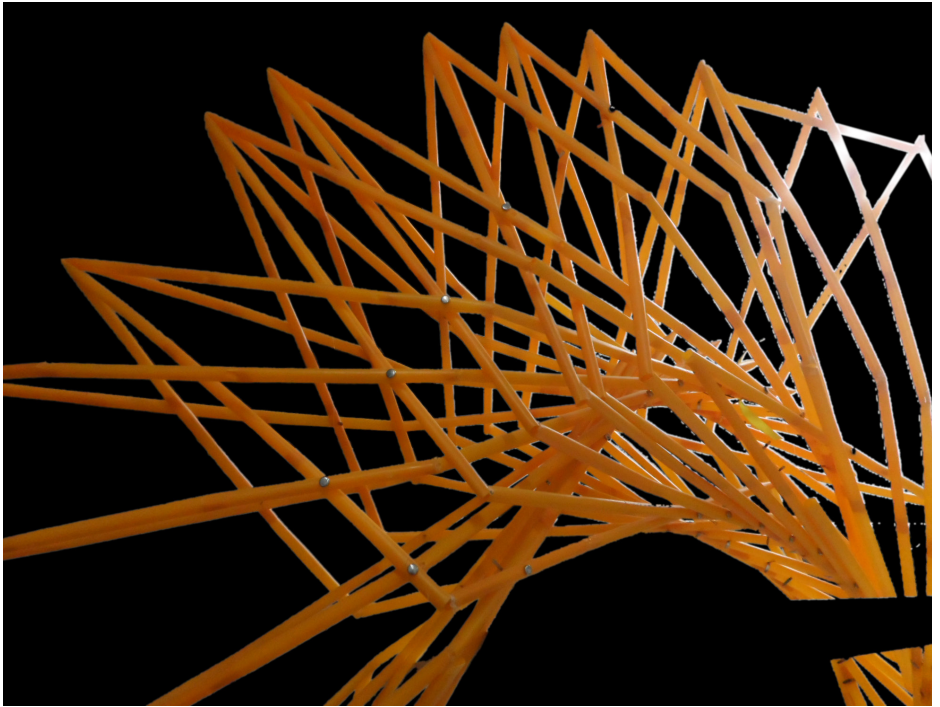


Same mockup, different views.

**final model**

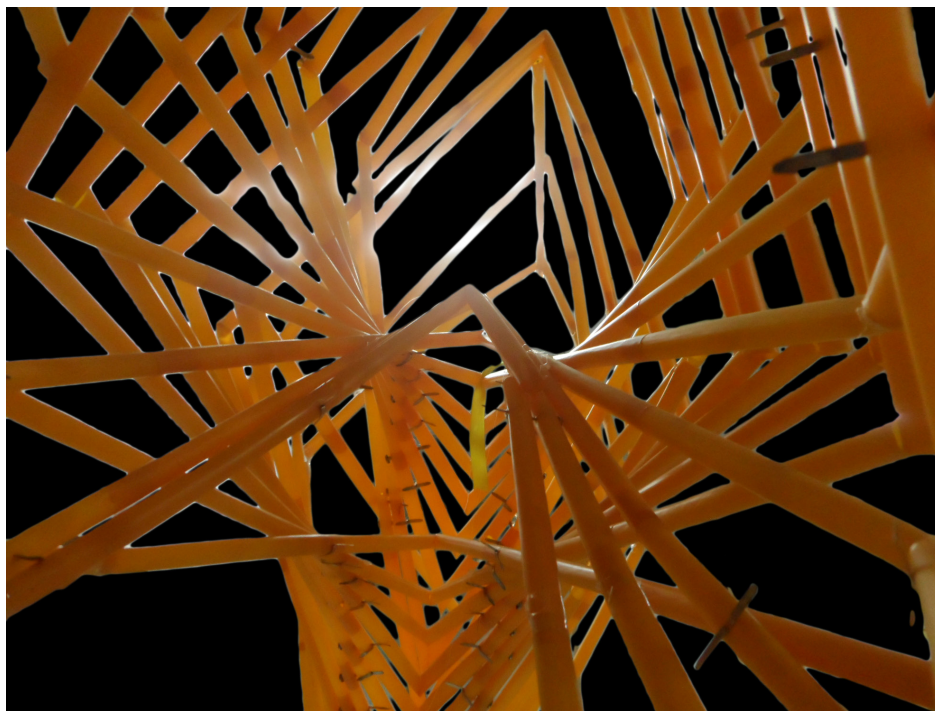



## phase 2 : understanding the motion





## phase 2 : understanding the motion



An abstract sculpture made of white paper and wire. The paper is cut into long, flowing, curved strips that overlap and intertwine, creating a sense of movement and depth. A thin wire is visible, weaving through the paper strips. The overall composition is dynamic and three-dimensional.

phase 3

## tracing the master

Keywords: dot > line > lines > horizontal lines > vertical lines > curveliner  
line > overlapping lines > plane? > planes > overlapping planes > vertical  
+ horizontal = volume, style, concept, principle

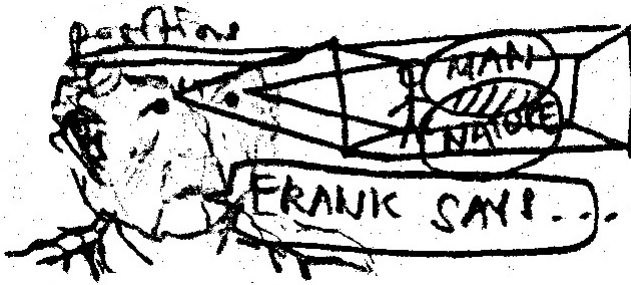
### **"TRACING THE MASTER" - 2 WEEKS [INDIVIDUAL]**

This project acts as a continuation of investigation to the 'act' & 'expression' of the architectural design elements. Now, working individually, the participants are to observe and analyse their most influential architect's theory, styles, design elements, design approaches and vision[s]. With the help of sketches on A4 size paper and a series of morphogenetic model, participants are expected to relate and explain their scrutiny by using design principles and architectural expressions. This assignment is to expose and familiarise us with the 'master' design vocabularies. The process will be mimetic and requires a solution that will integrate the fact that permits freeform transformation. Finally, propose a two meter [2000mm3] cube stand-alone space for these Master's.

**Keywords:** dot > line > lines > horizontal lines > vertical lines > curveliner line > overlapping lines > plane? > planes > overlapping planes > vertical + horizontal = volume, style, concept, principle

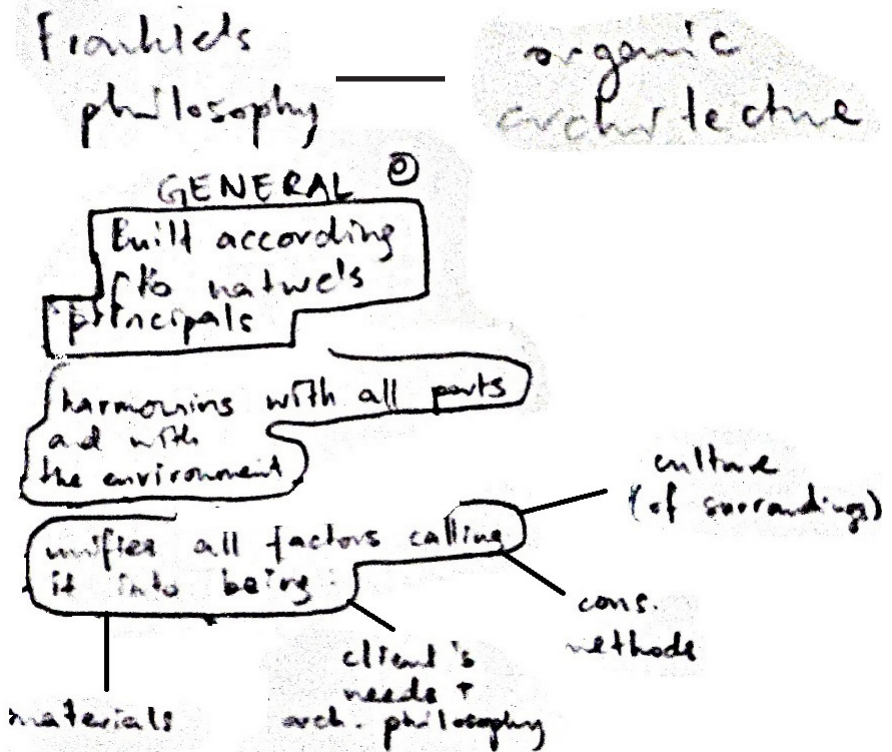
\* text from Action, Form, Space Production & Its Processes (2013), Fairuz Reza Razali, Harlina Mohd Ali, Norsam Lebai Itam, Zul Fadzy Salleh, Jamsyid Idrus, UiTM Shah Alam

phase 3: tracing the master



**research: Frank Lloyd Wright**

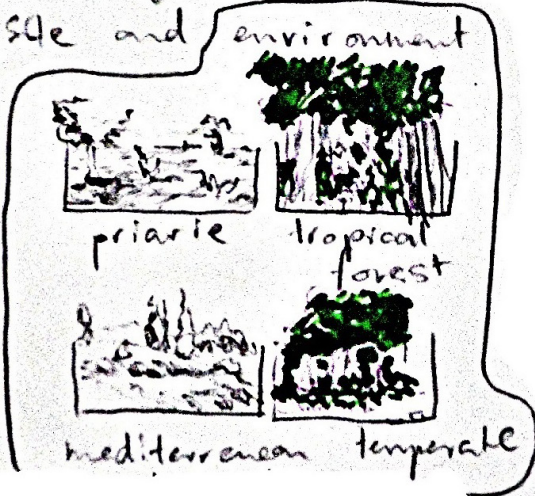




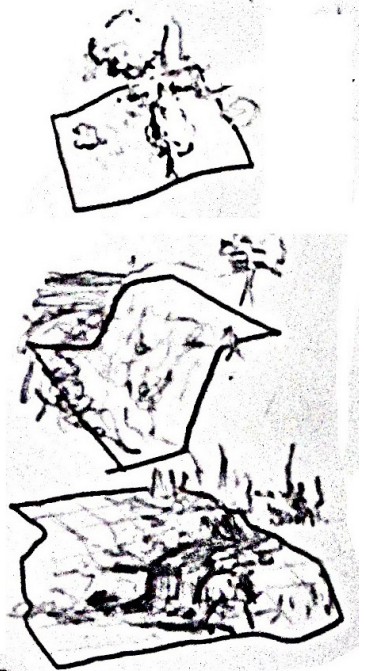
### phase 3: tracing the master

organic  
architecture

① architecture  
is integrated with  
site and environment

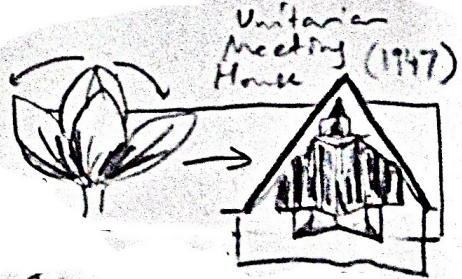


my interpretation of the word  
environment: result of  
interaction between animals  
plants, geography, location,  
water. (111)

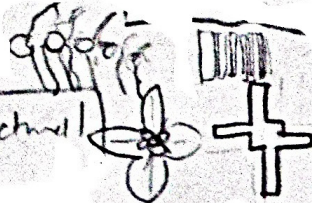


### phase 3: tracing the master

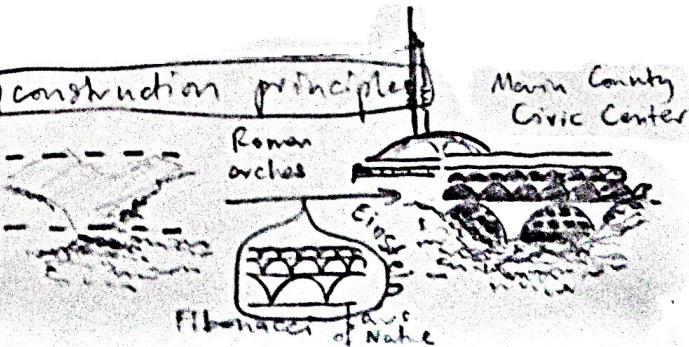
② Nature as basis for design  
i. inspiration



ii. model for architectural form



iii. construction principles



### phase 3: tracing the master

③

① **UNITY**

② **NATURE**

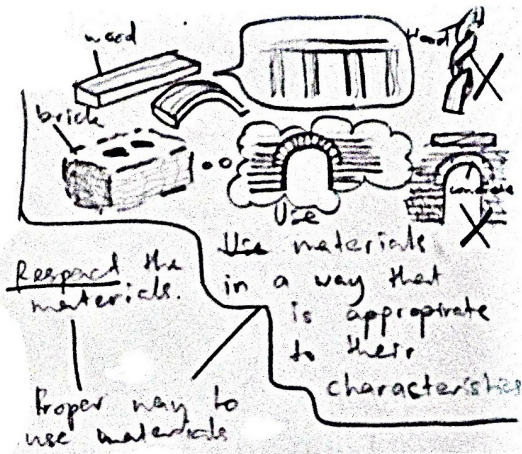


Frank Lloyd Wright: His Life & His Architecture (Peter F. Spink)

Organic architecture  
feels at home with  
the Ideal of  
unity

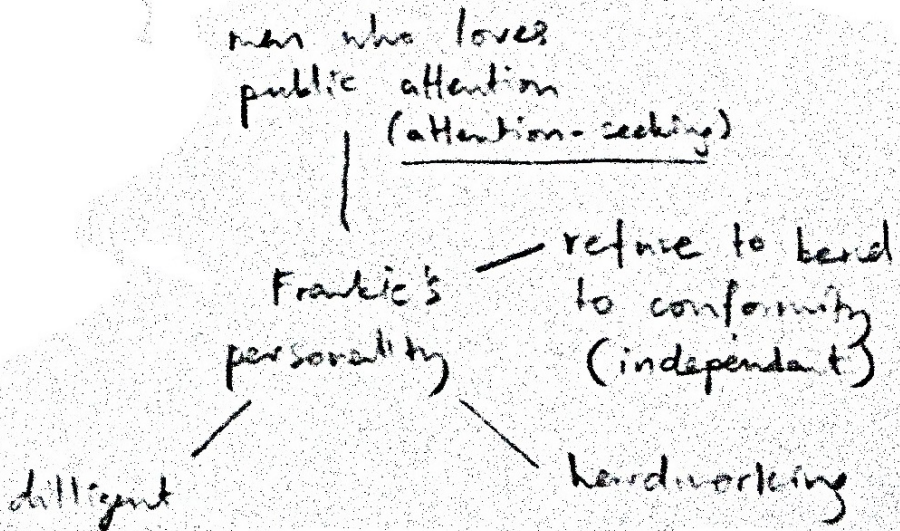
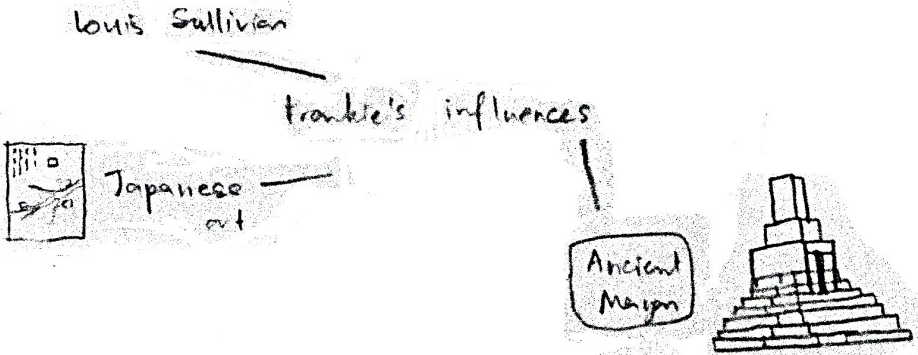
Frank Lloyd Wright

how to achieve: ① by experimentation  
② by observation



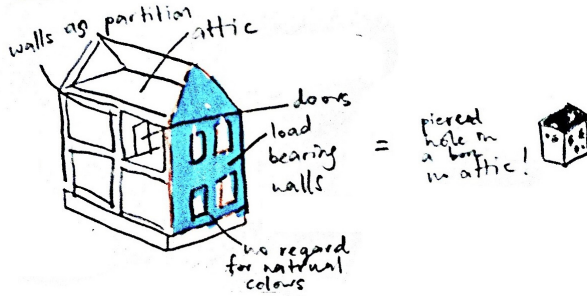


### phase 3: tracing the master



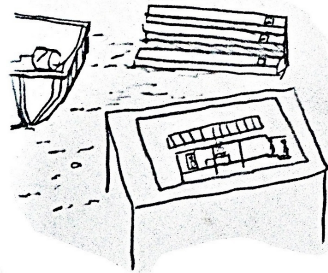
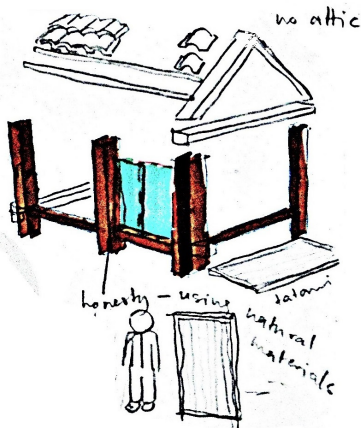
## phase 3: tracing the master

Western



Japanese

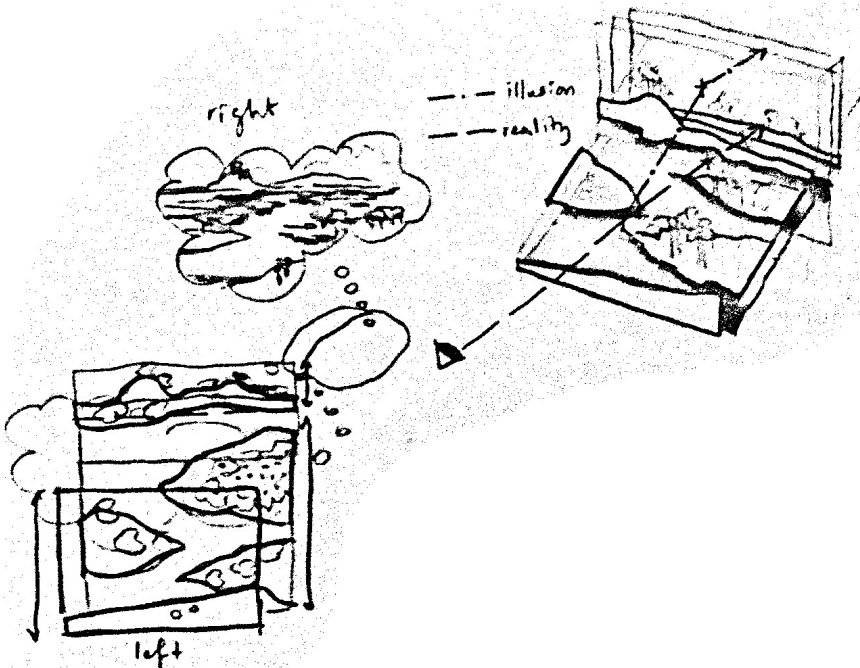
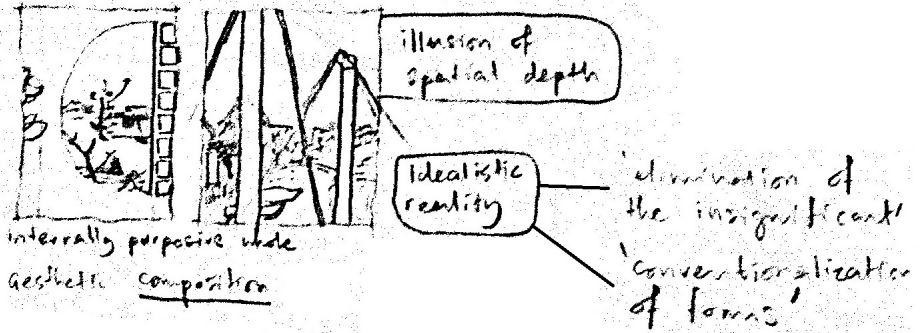
post & beam construction



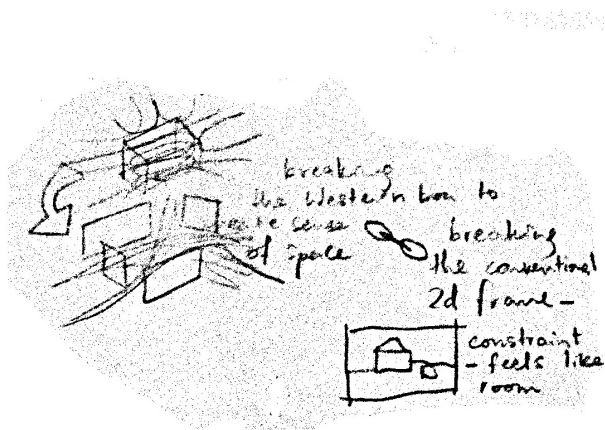
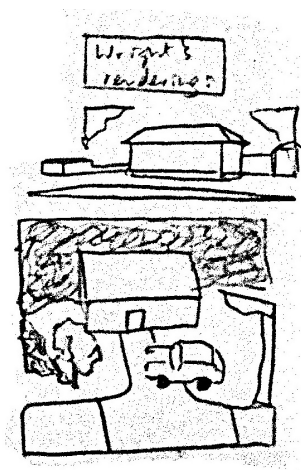
△ Frank Lloyd Wright and Japan  
'Frodo Nabe'

### phase 3: tracing the master

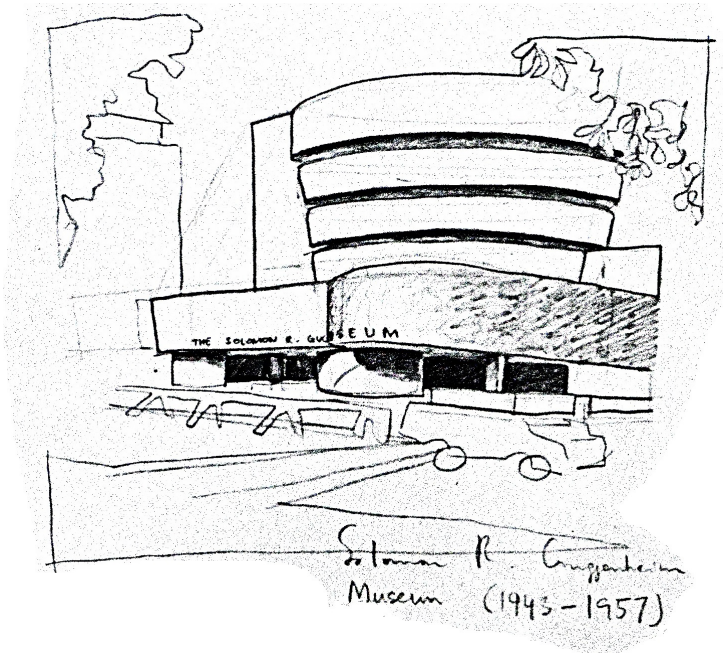
woodblock prints



phase 3: tracing the master

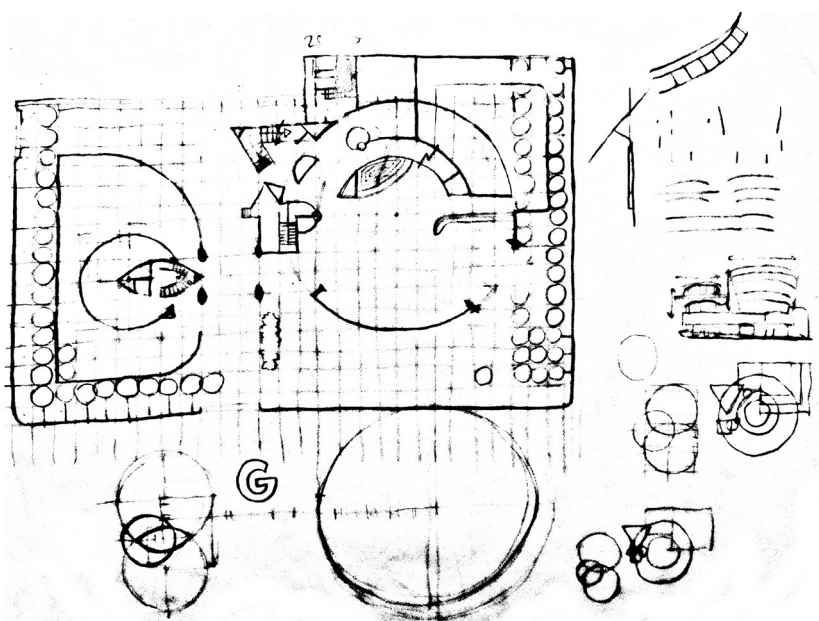
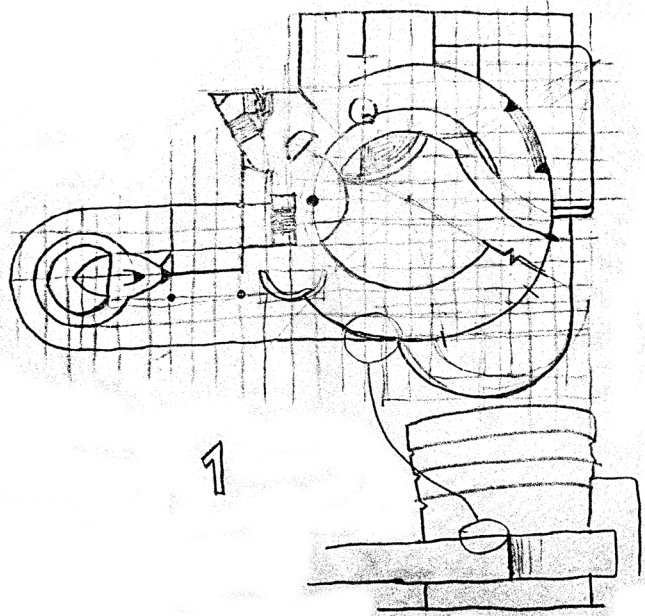




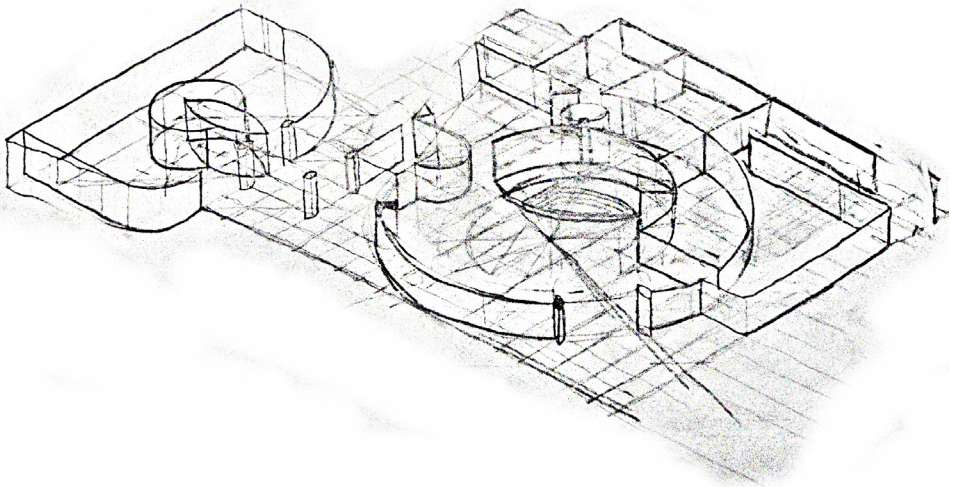
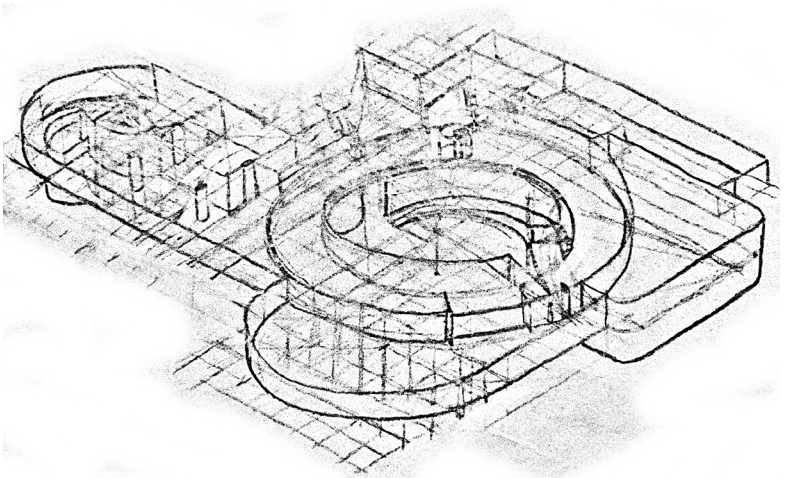


## research: Guggenheim Museum, New York

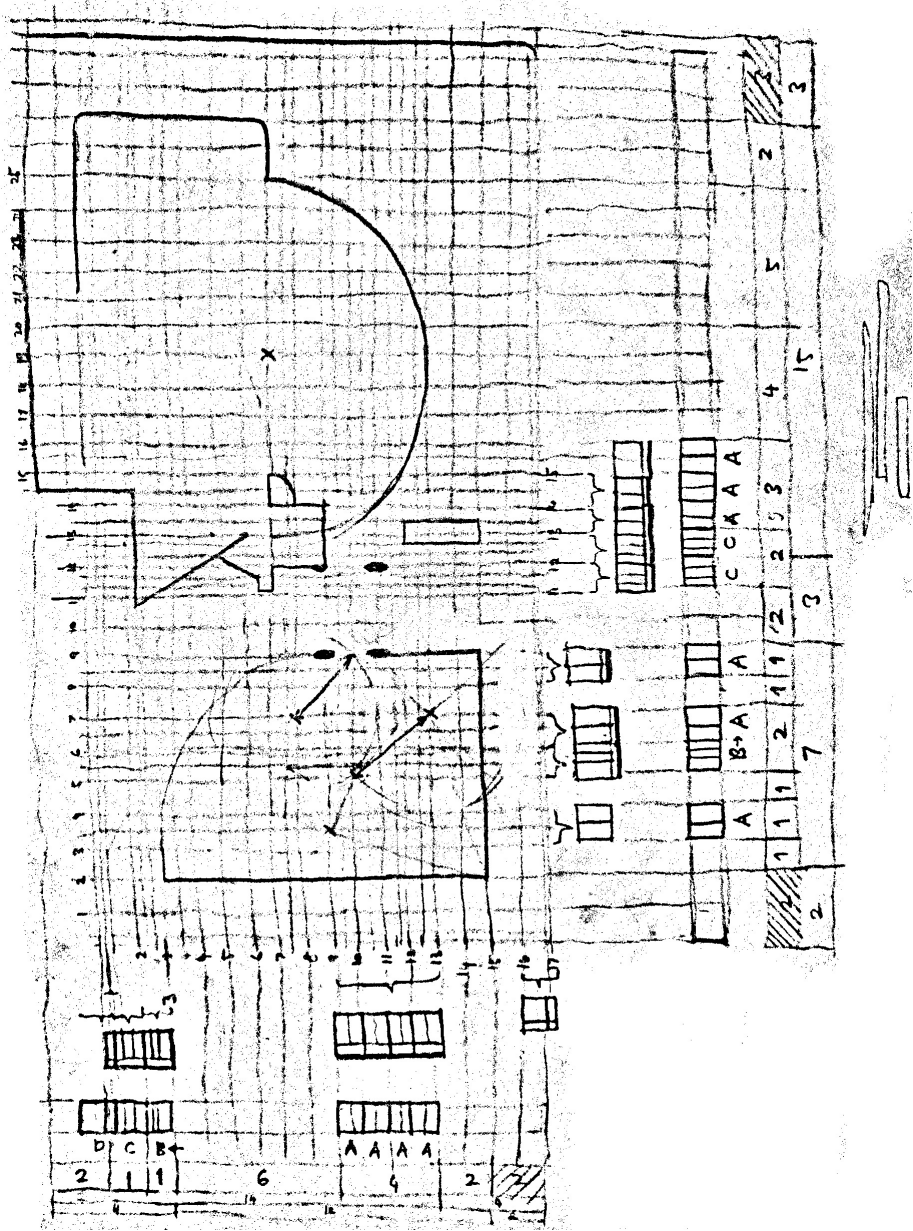
phase 3: tracing the master



### phase 3: tracing the master

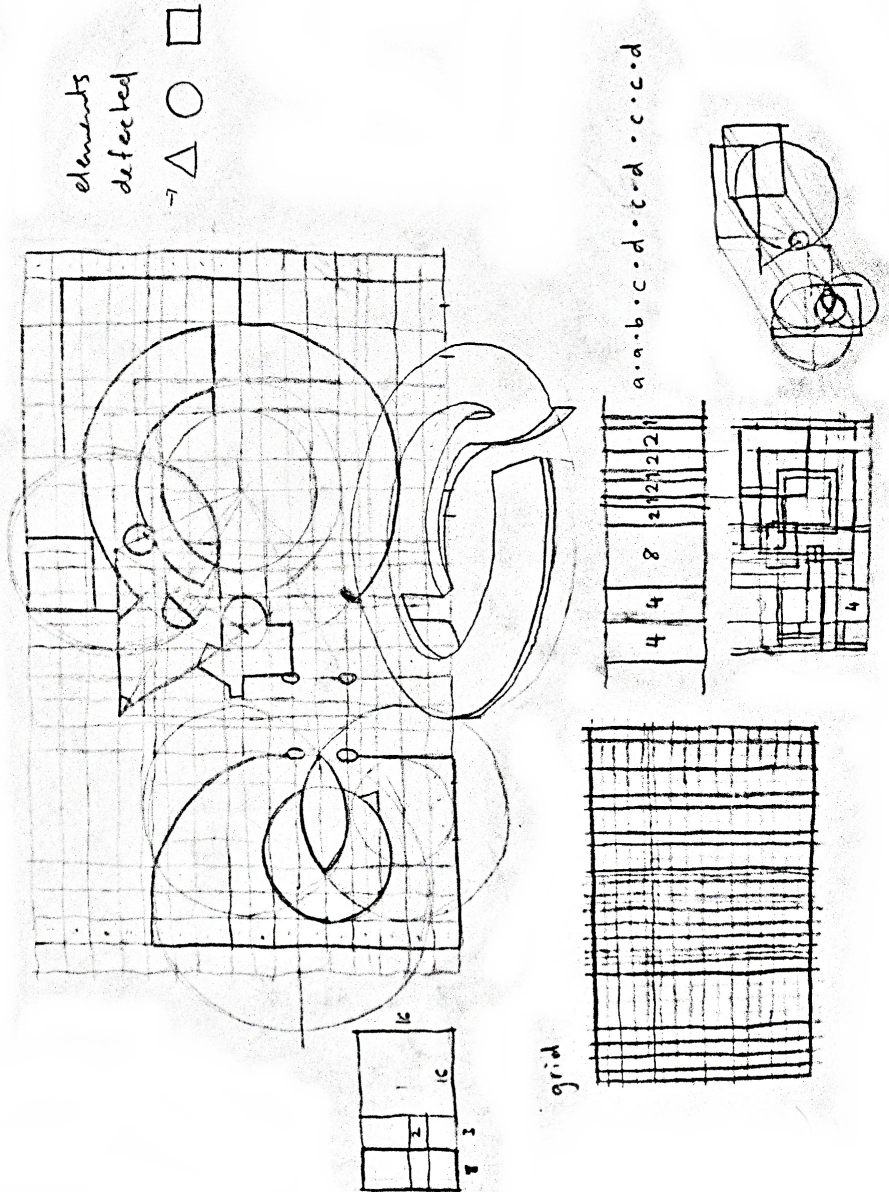


phase 3: tracing the master

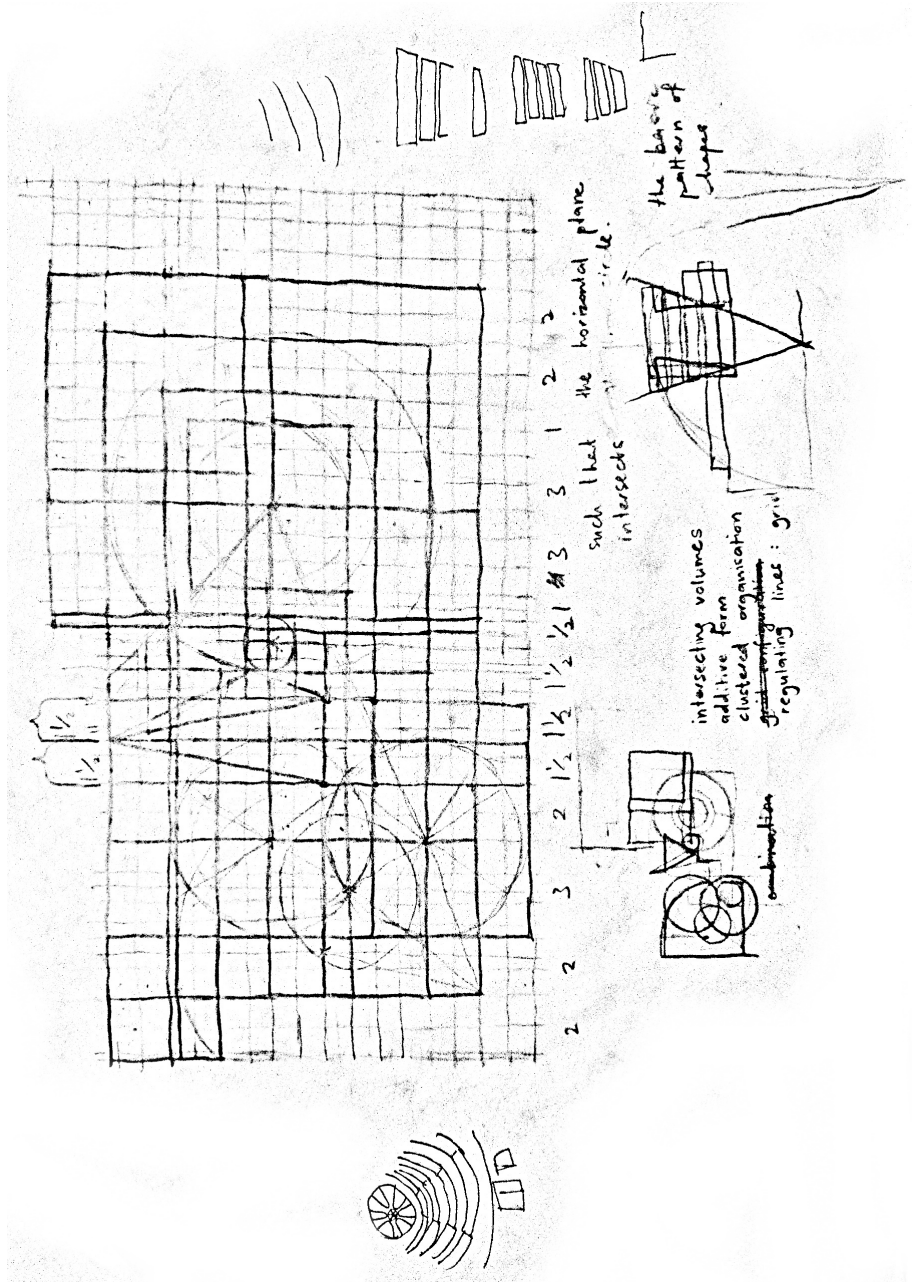




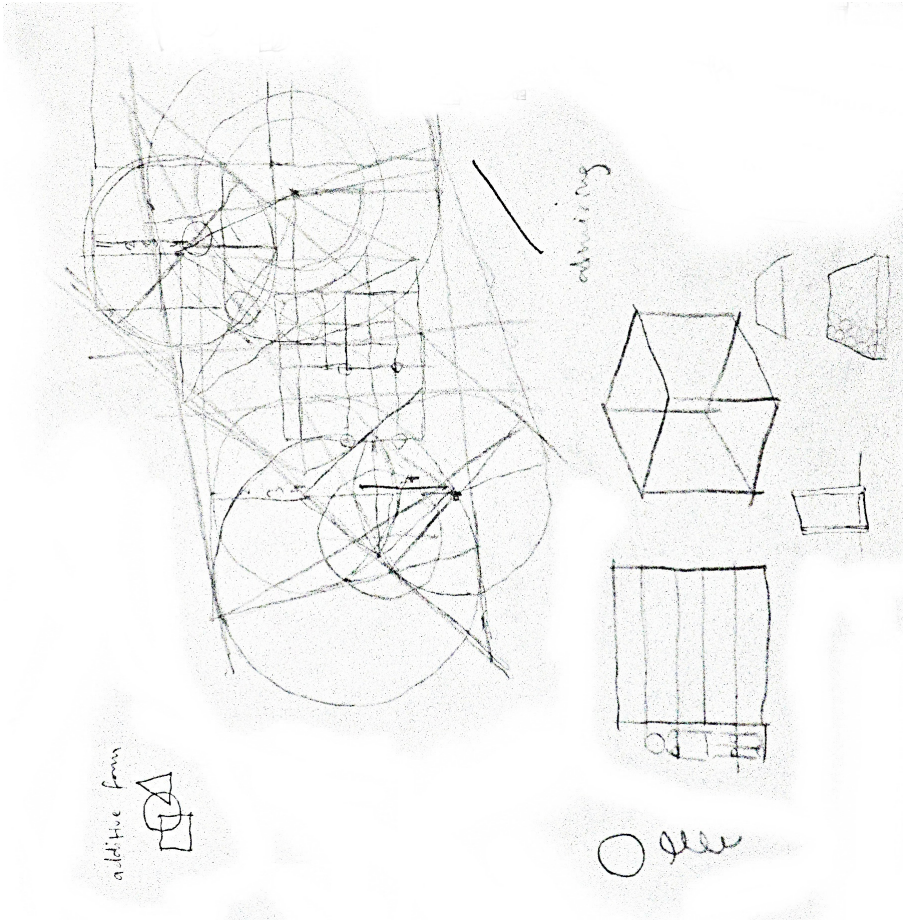
### phase 3: tracing the master



### phase 3: tracing the master

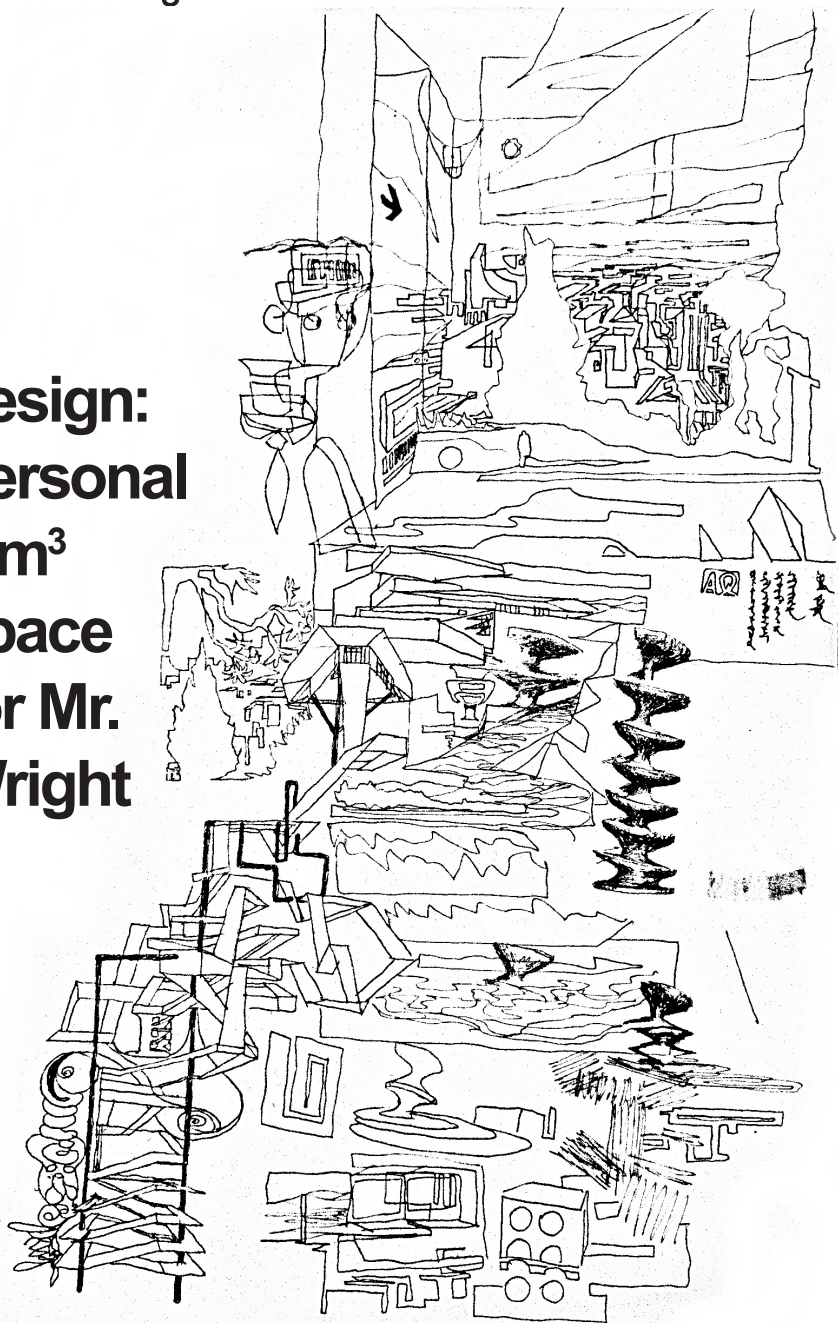


### phase 3: tracing the master



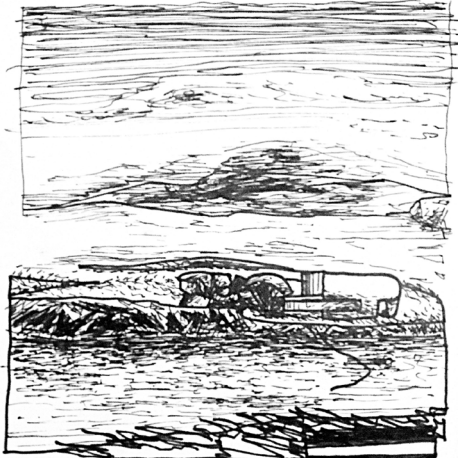
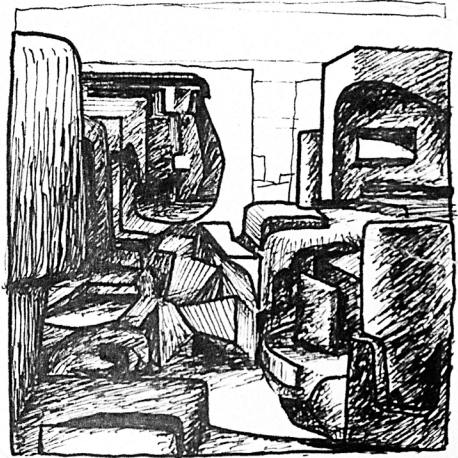
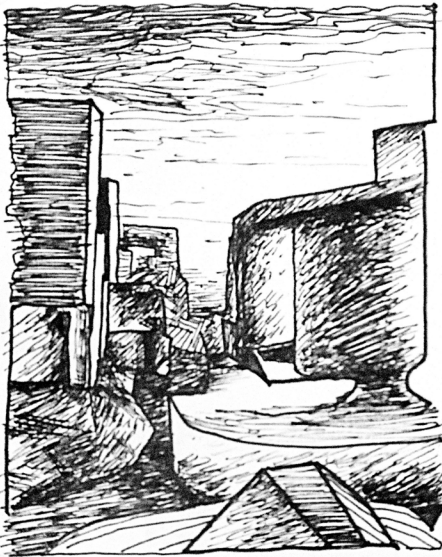


**design:  
personal  
2 m<sup>3</sup>  
space  
for Mr.  
Wright**



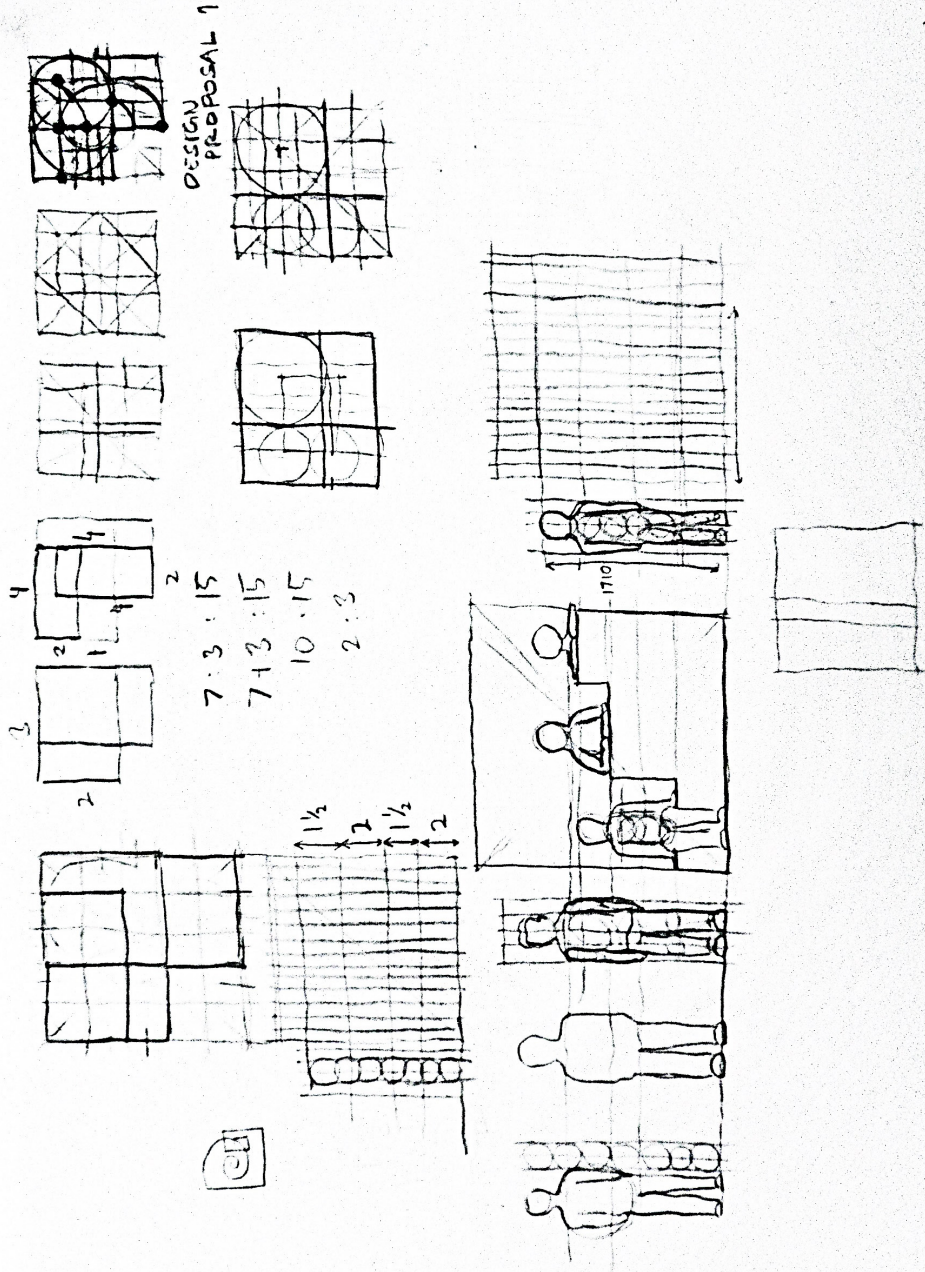


### phase 3: tracing the master

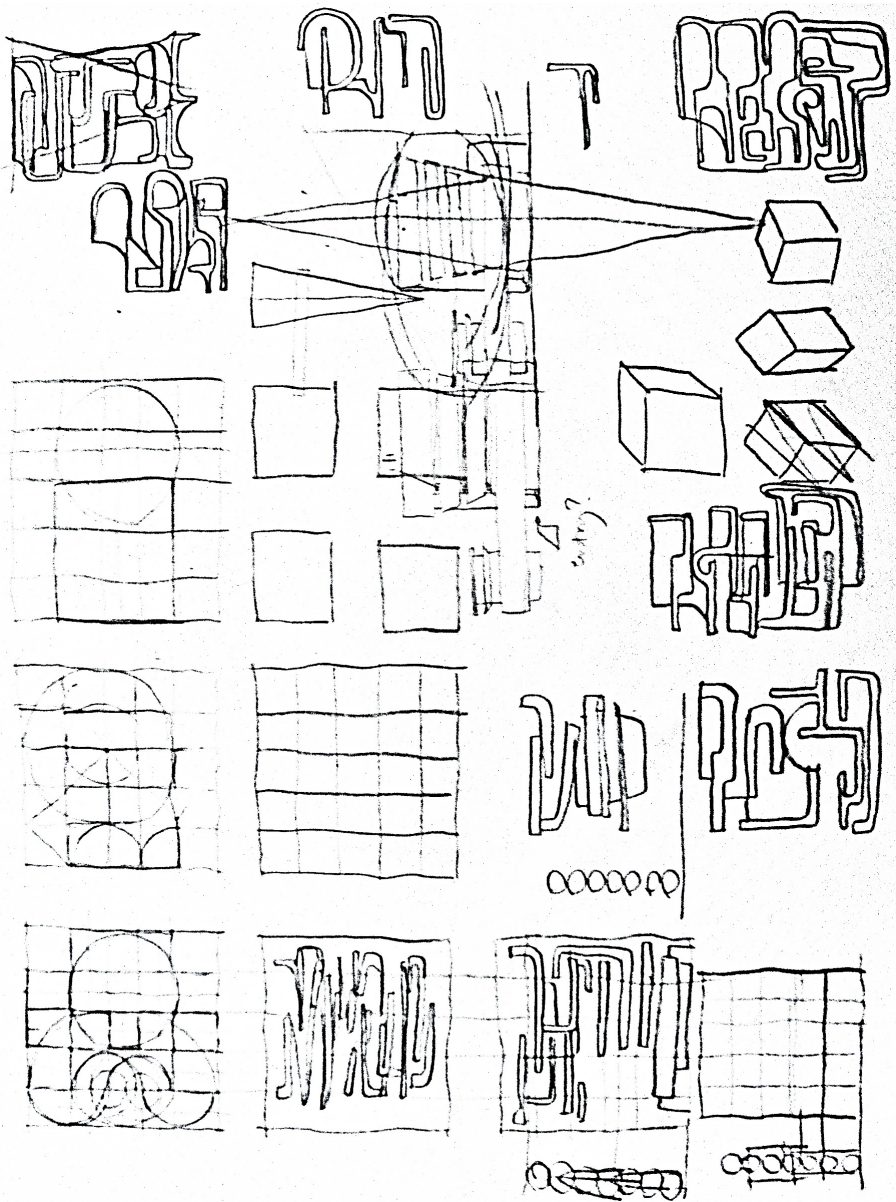


(IMAGINED SITE CONTEXT)

### phase 3: tracing the master

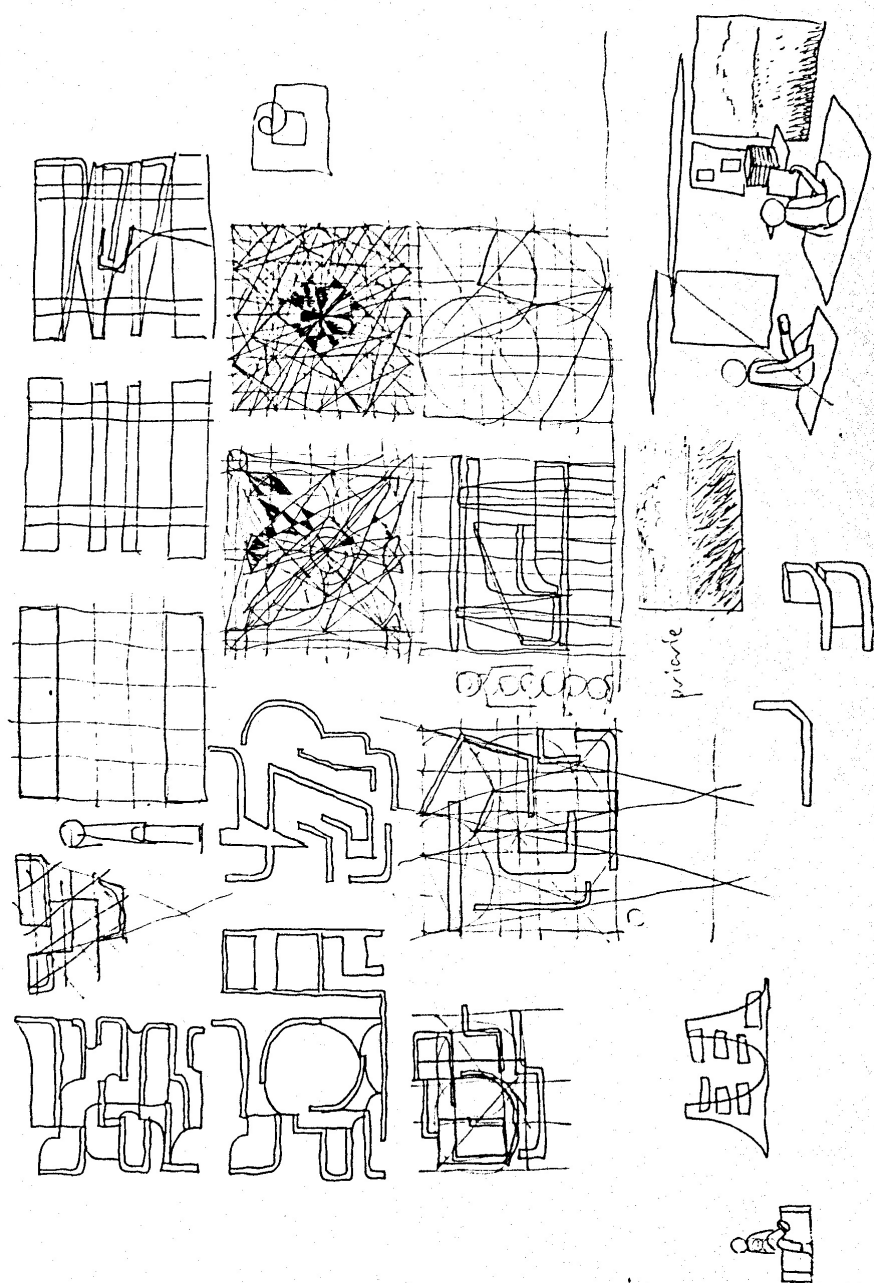


phase 3: tracing the master

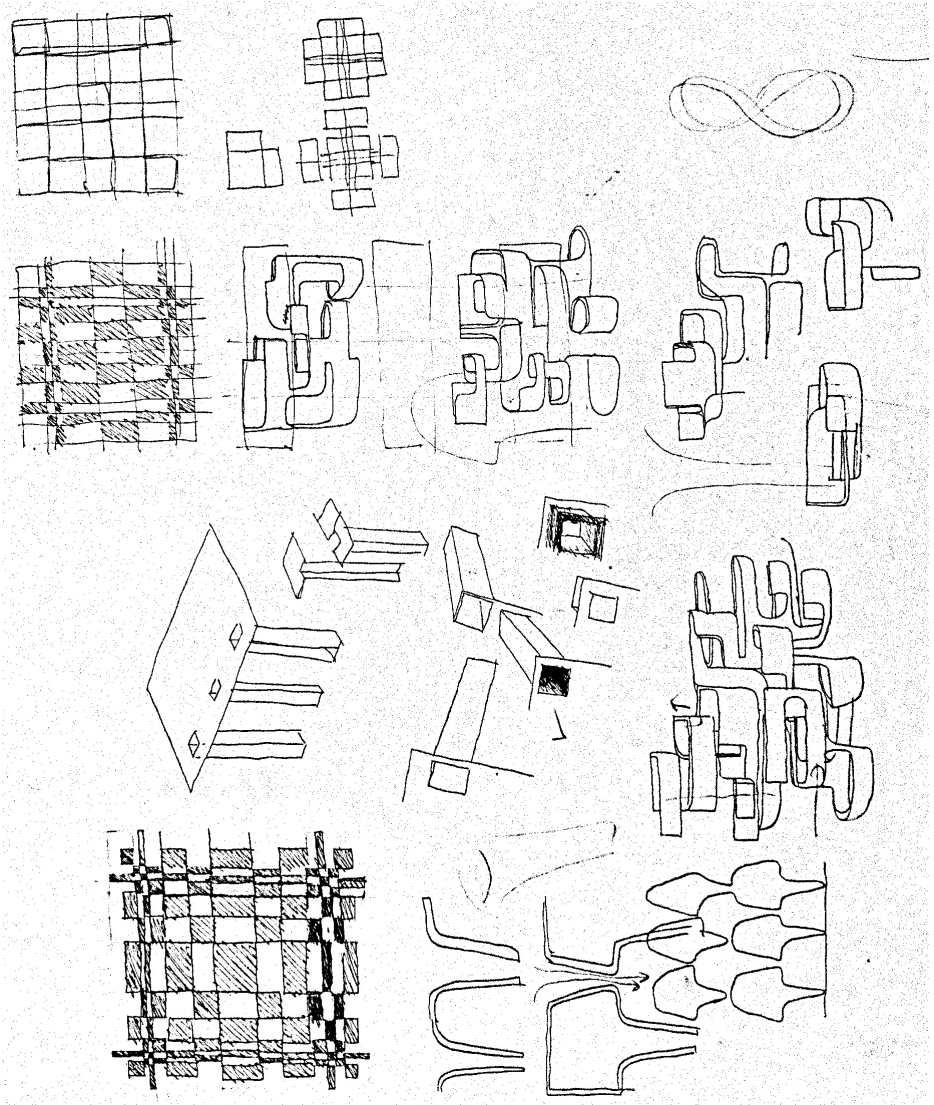




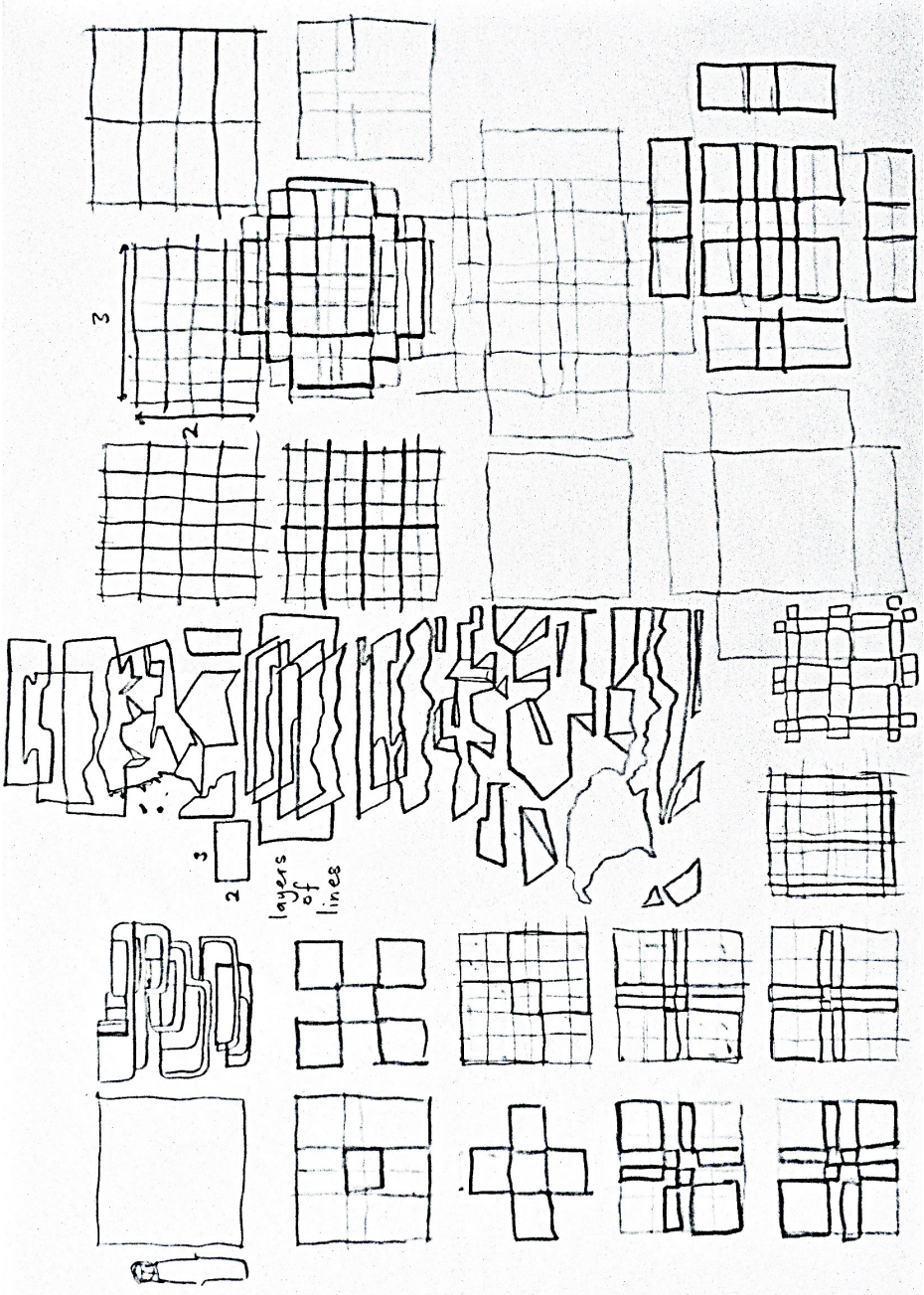
phase 3: tracing the master



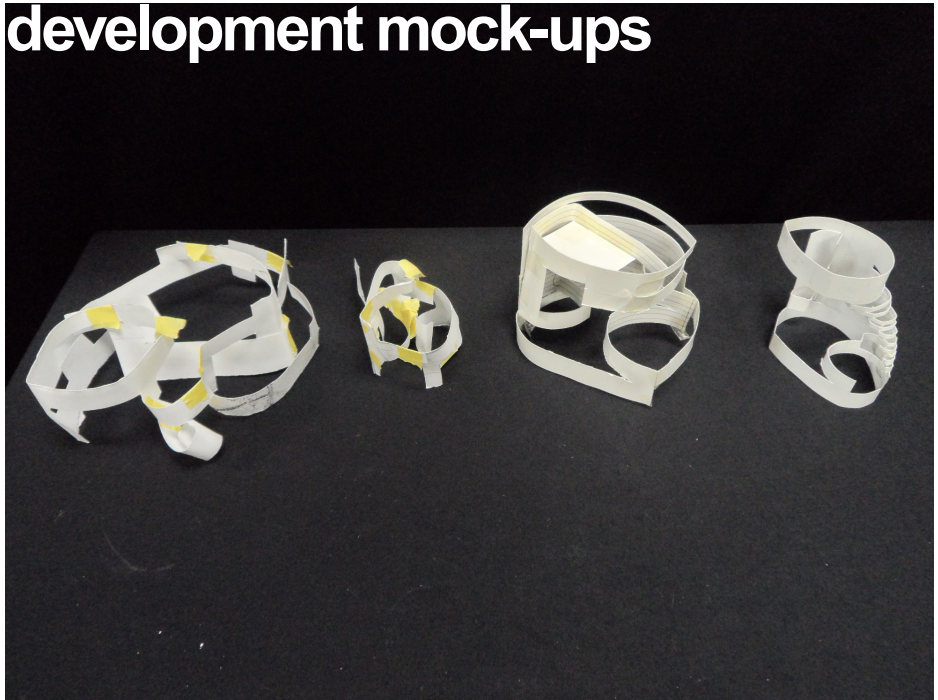




phase 3: tracing the master



## development mock-ups





phase 3: tracing the master

**final model**





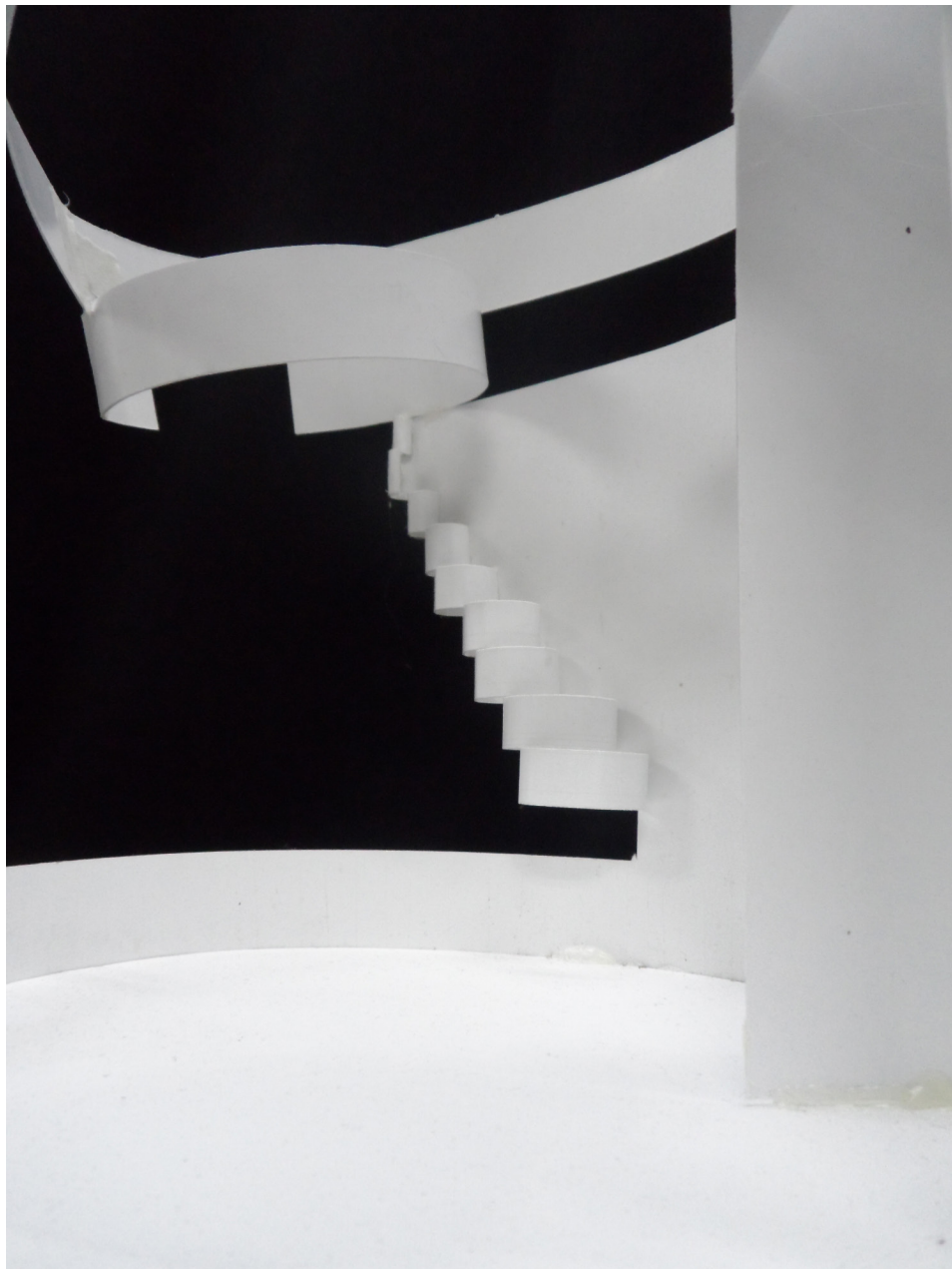


### phase 3: tracing the master



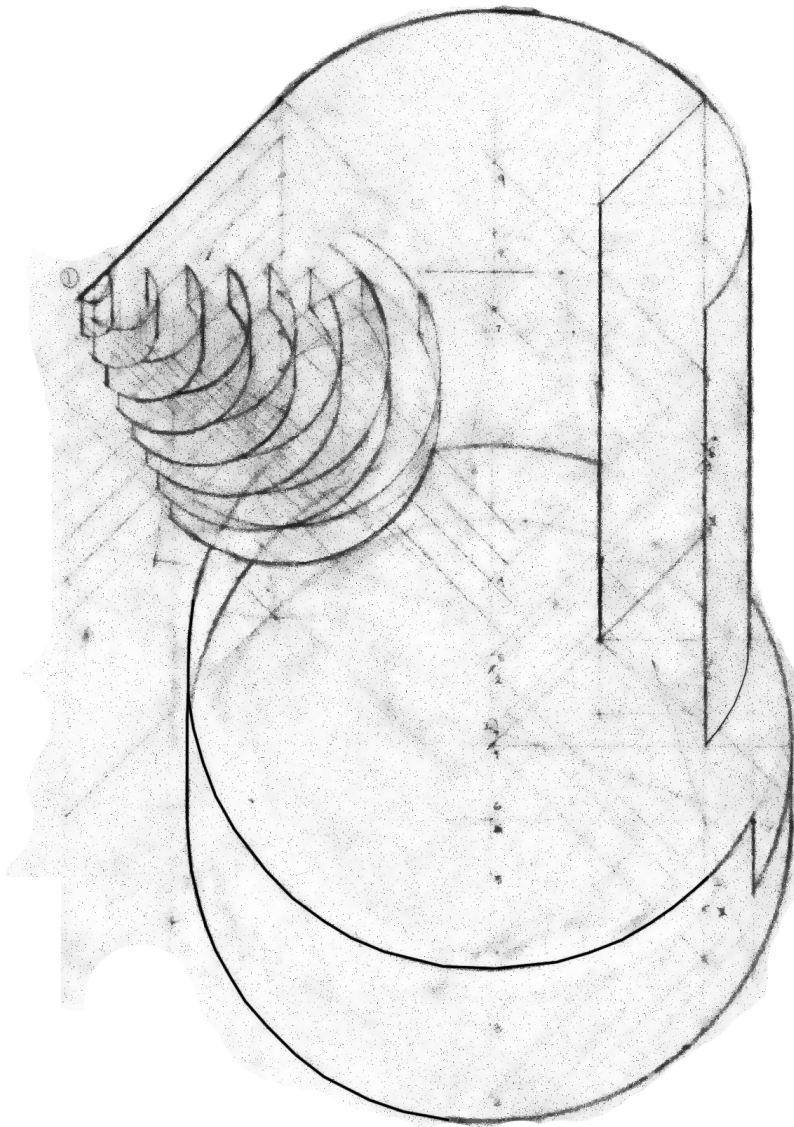


### phase 3: tracing the master



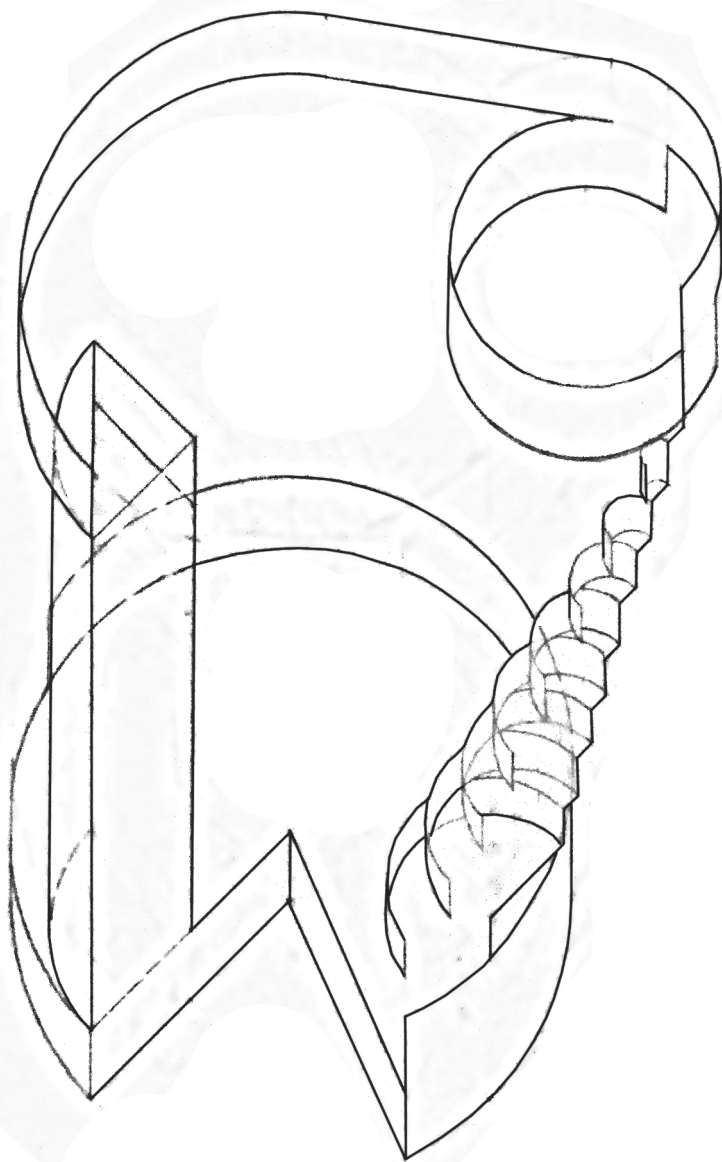


# design drawings

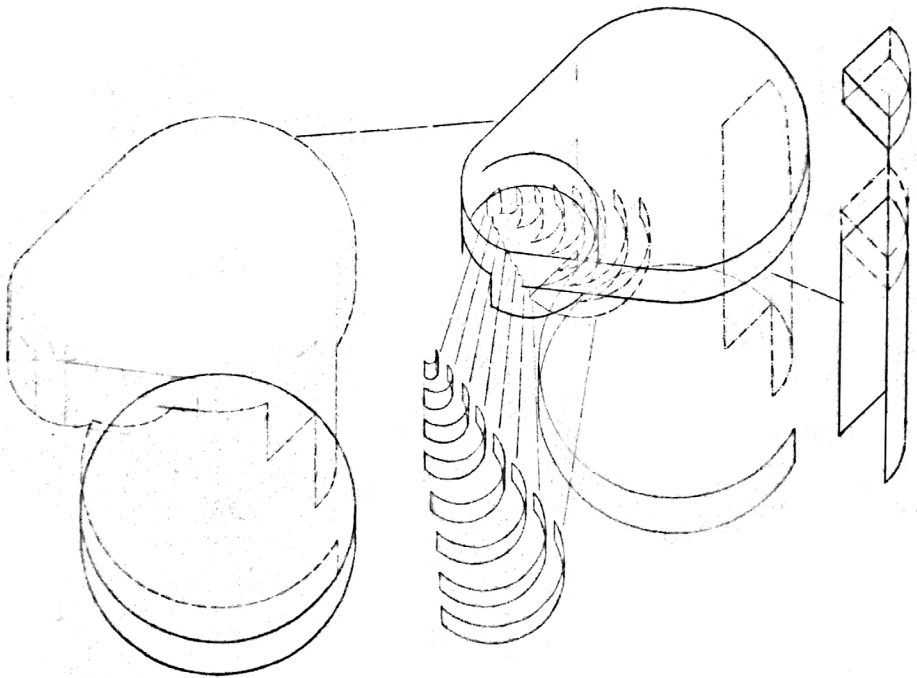


cross-sectional view 1  
not to scale


### phase 3: tracing the master



cross-sectional view 2  
not to scale



exploded view  
not to scale



phase 4

## **appreciating spaces**

**Keywords:** Peripatetic, Context, Issues,  
Flexible, Envelopes, Senses,  
Feelings.



## phase 4: appreciating spaces

### "APPRECIATING SPACES" - 7 WEEKS [GROUP + INDIVIDUAL]

During this final phase, you are required to search for a narrow 'place' in-between buildings or potential voids around the vicinity of Kuala Terengganu. You will walk the 'place', as a peripatetic act, and record significant attachment understood between the 'place' and the continuation of events. It is substantial for the participants to inter-connect and link your design studies in phase 1,2 & 3. The significance of these user personality and behaviour is emphasized throughout the design processes. The 'inserted space' may meant to be independent, self sustain, protective, camouflage, hybridization, well-built and flexible. The design work primarily relies on a 3-dimensional drawings and models as the visual representation to fully apprehend the recreated space, both internally & externally.

**Keywords:** Peripatetic, Context, Issues, Flexible, Envelopes, Senses, Feelings.

\* text from Action, Form, Space Production & Its Processes (2013), Fairuz Reza Razali, Harlina Mohd Ali, Norsam Lebai Itam, Zul Fadzy Salleh, Jamsyid Idrus, UiTM Shah Alam



our site: Pasar Payang, Kuala Terengganu



# Pasar Payang

- a central market famous for batik and songket products.

TERIMA KASIH KERANA TIDAK  
MEMBUANG SAMPAH MERATA-RATA

**KAMAL BATIK**

PP 43 KT0049819-P

AWASILAH KESELAMATAN ANA  
ANDA SEPANJANG MASA







has two levels: grocery products at ground floor,  
batik and songket merchants at second floor







There are stores that still sell songket...



...and batik made in Terengganu. However, they are increasingly phased out by imports from India and Indonesia.



## phase 4: appreciating spaces

Along our way into Pasar Payang, we met one of the merchants, named Kamal. We interviewed him about batik, songket and the state of these legacy industries. He was pesimistic about the future of batik and songket in Terengganu.



When asked if there are still batikers left in Terengganu, he responded that he still has connections with batikers left in Terengganu. The closest of them is a batiker at Seberang Takir. For time and budget reasons, we chose the closest batiker for our next interview.



our client: a batiker



A photograph of a wooden building with a sign that says "BATIK". The building is constructed from vertical wooden planks. The sign is rectangular with a white background and a black border, featuring the word "BATIK" in a large, black, serif font. Below the sign is a dark horizontal band. In the foreground, a person wearing a red shirt and a colorful striped bag is seen from behind, walking towards the building. A blue car is partially visible on the right side of the image.

**BATIK**

**client's name:**  
**Batik Wan Azhar**



The client has a batik workshop that makes stamped batik.

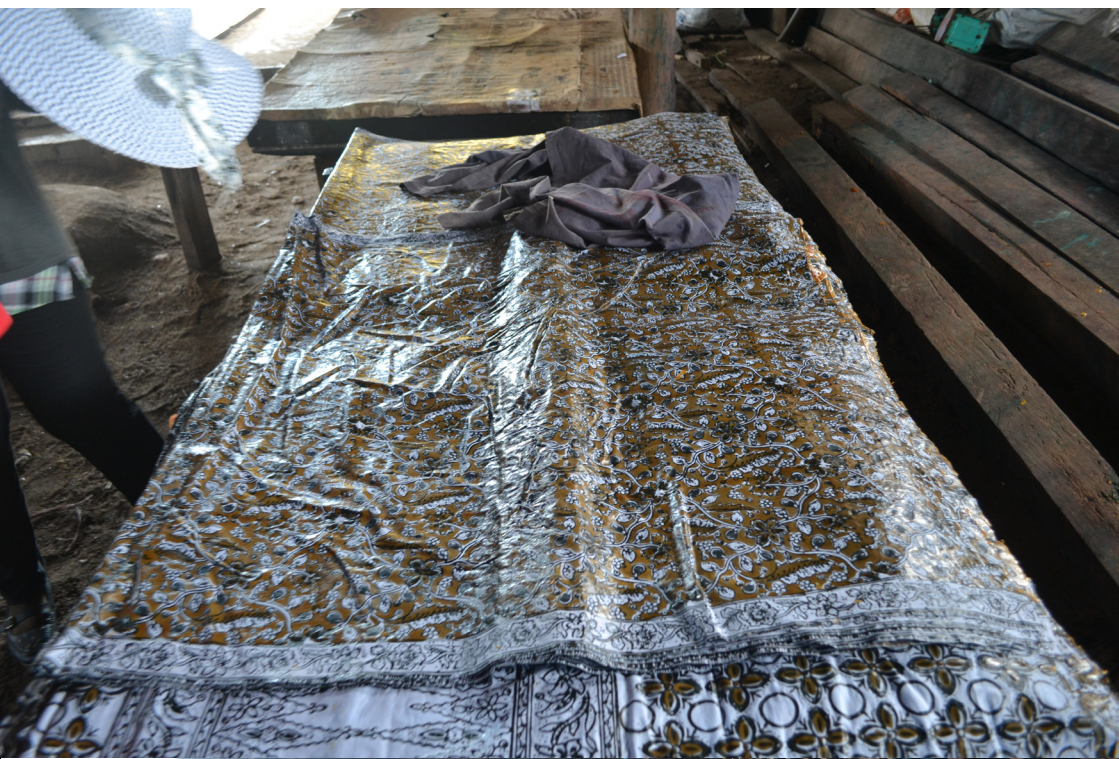


In a stamped batik workshop, there are several divisions in the building, eg. stamping division, colouring division.



Batik does not require sunlight to dry, so they are dried in the building.



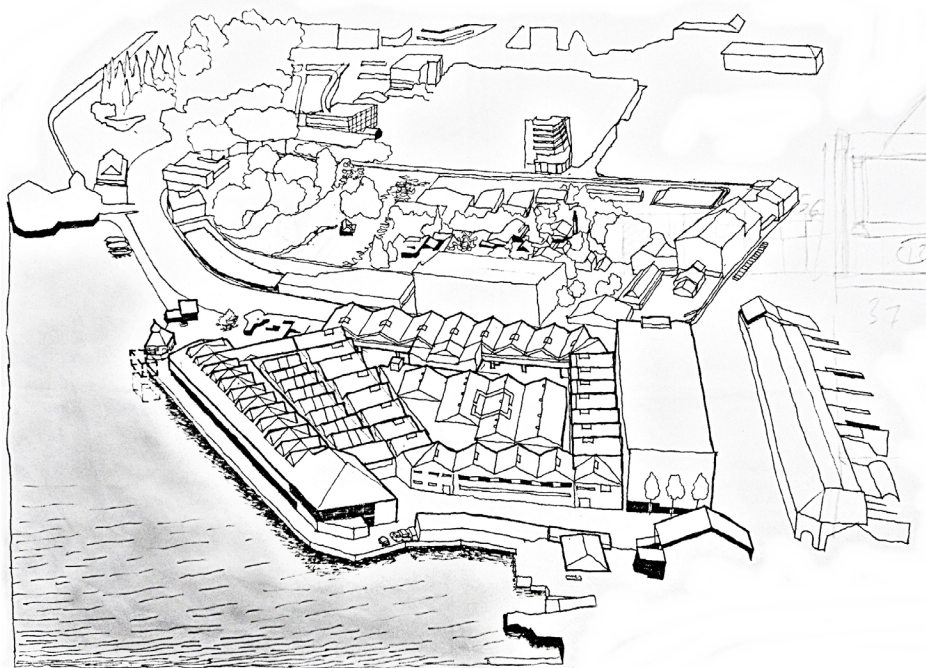


**Technique of stamped batik: stamp, dye, boil off the wax, dry, repeat until entire batik is coloured.**





## phase 4: appreciating spaces



## site analysis



# the surroundings

phase 4: appreciating spaces



phase 4: appreciating spaces

## the surroundings: more detail

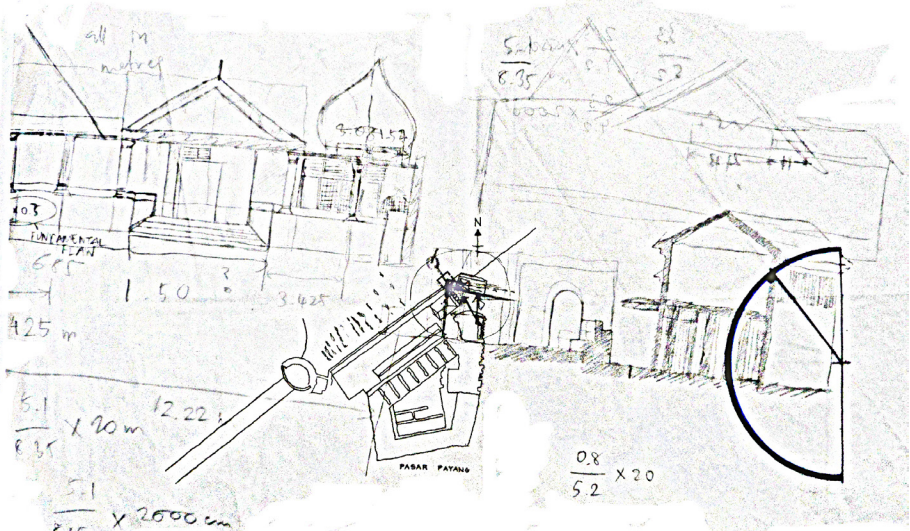


## site plan

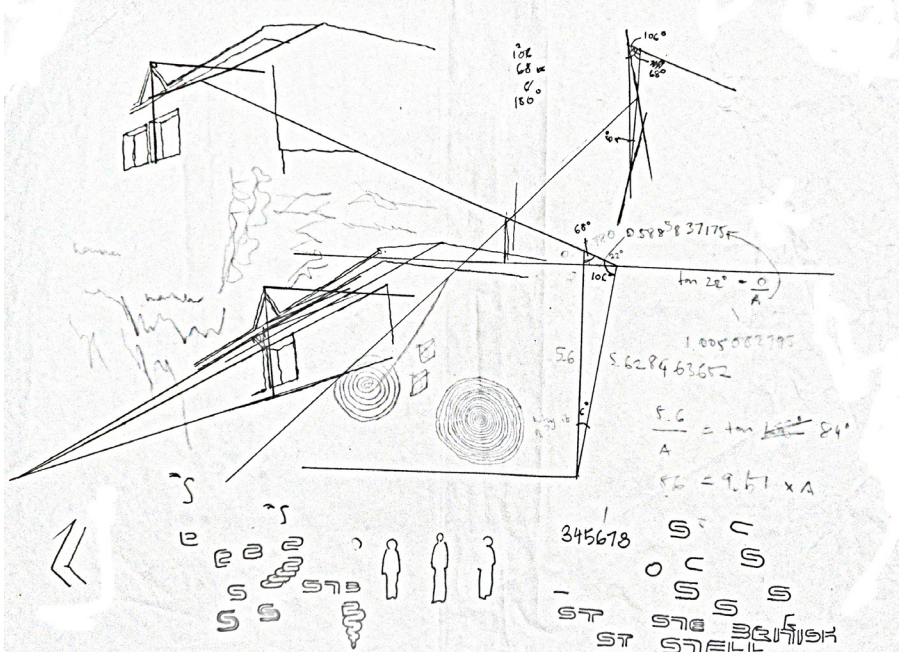




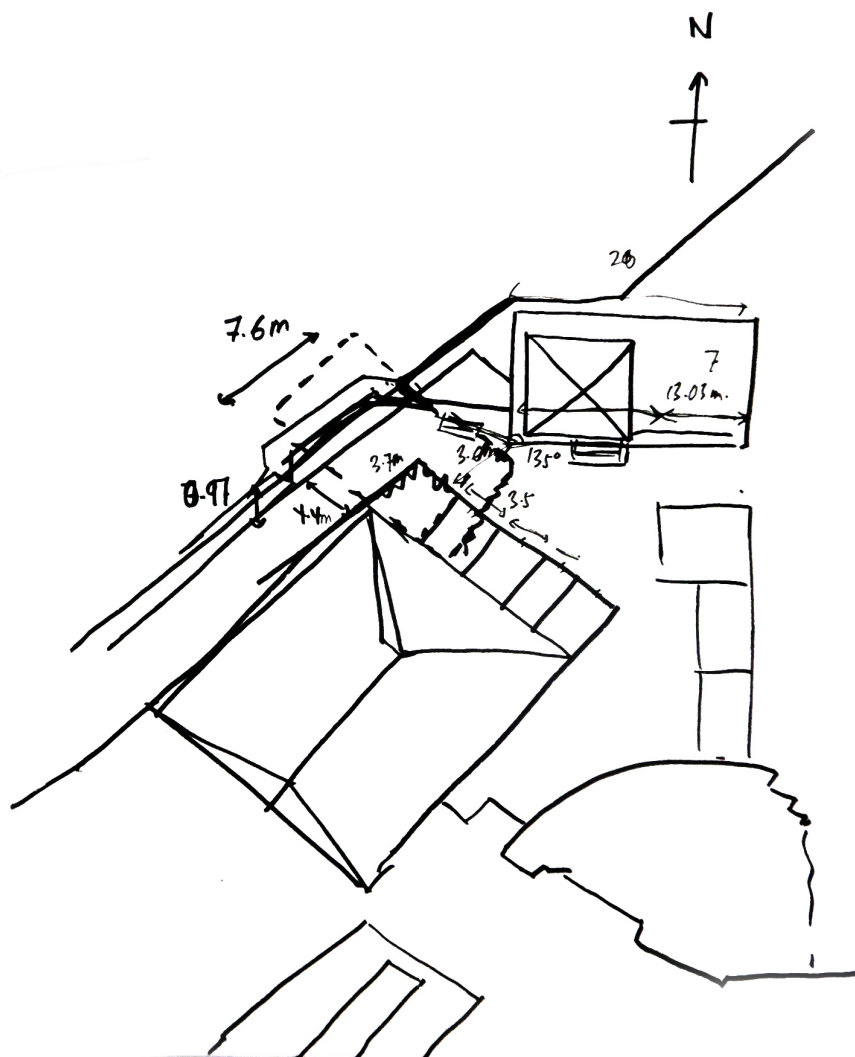
## phase 4: appreciating spaces



$= 1221.55629 \text{ cm}$  a great many thanks  
 $= 1221.56 \text{ cm} = 12.2156 \text{ m} = 12.22 \text{ m}$  - Daytime



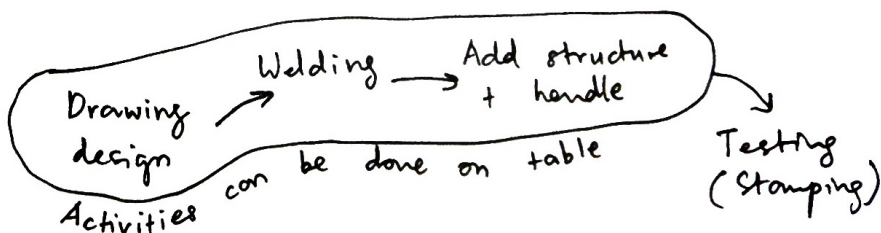
## phase 4: appreciating spaces



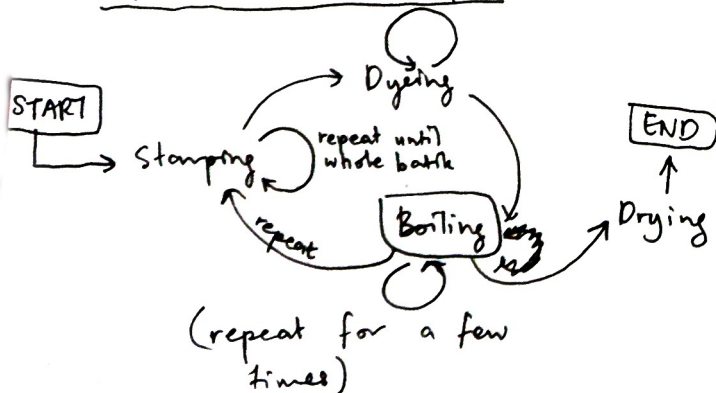
## research: stamped batik and stamp block

- \* blockmaking process
- \* batik stamping movement

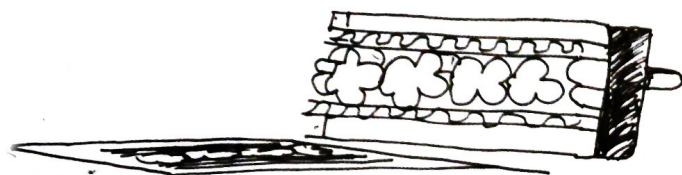
### Blockmaking flow



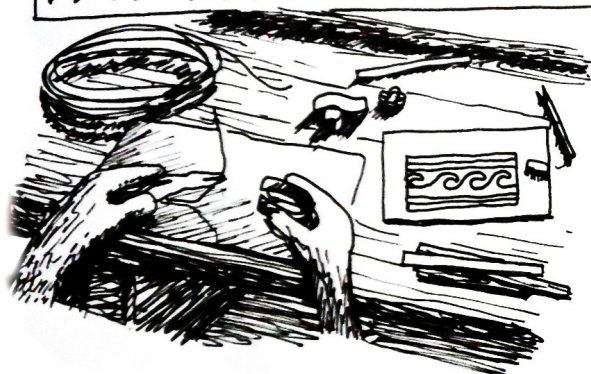
### Batik demonstration flow



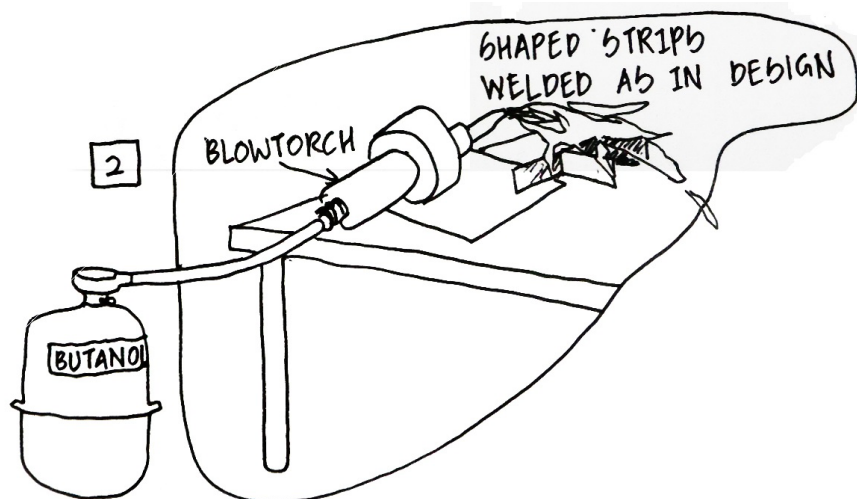




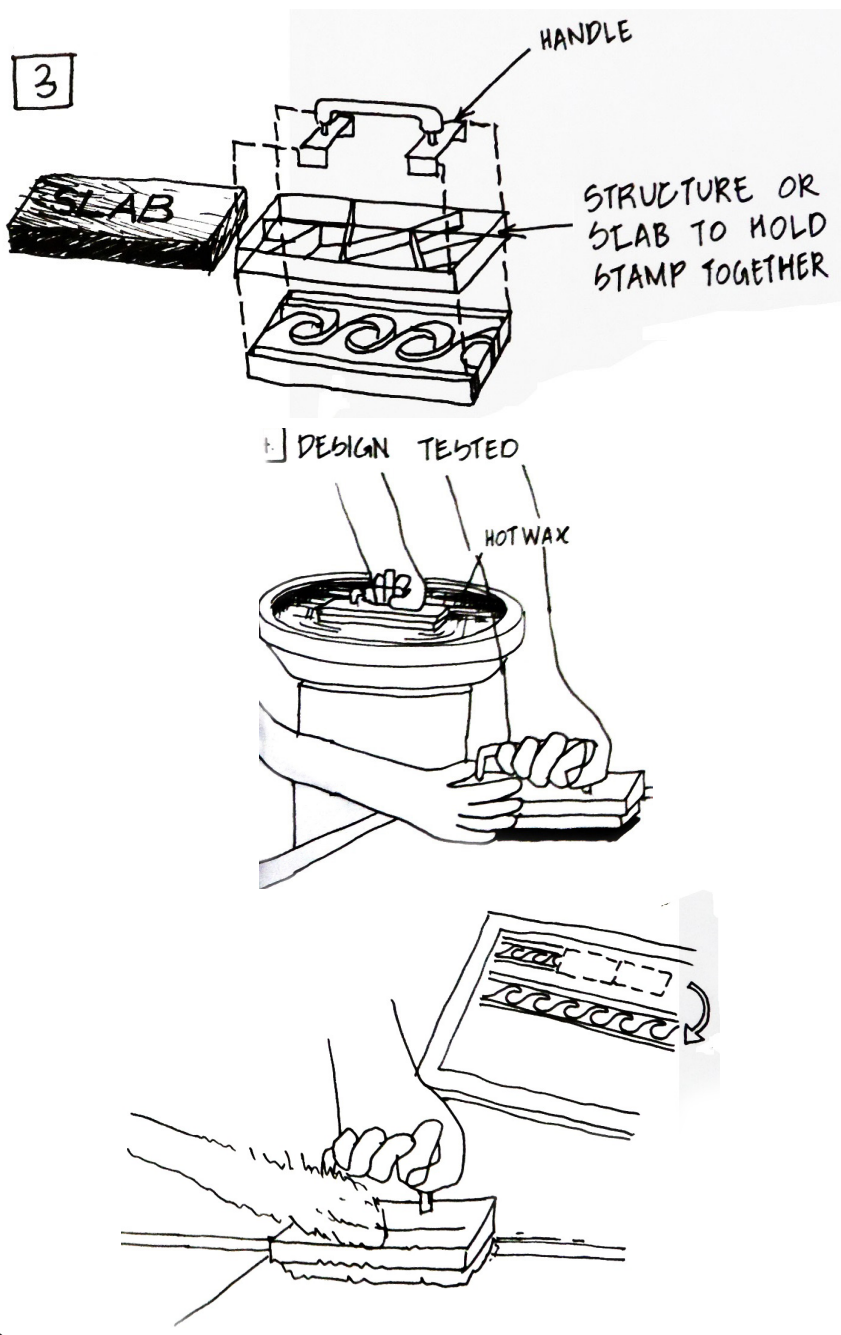
## BLOCKMAKING PROCESS



- 1
- DESIGN DRAWN
- STRIPS SHAPED
- AS DESIGN DRAWING

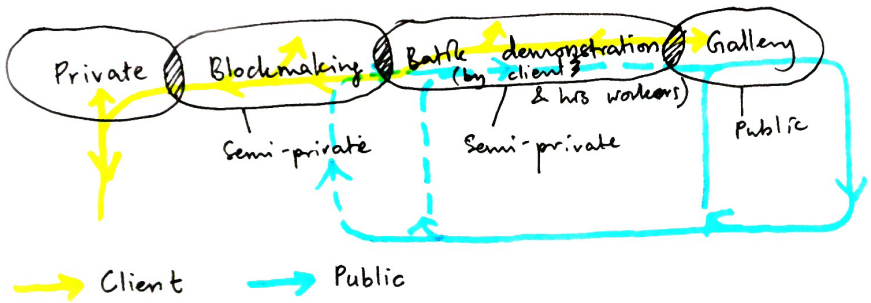


phase 4: appreciating spaces

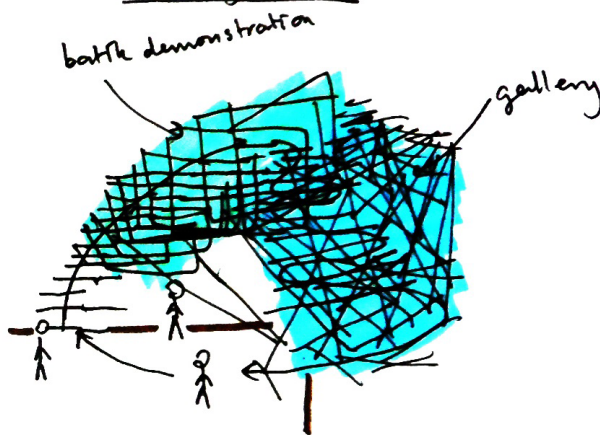


## phase 4: appreciating spaces

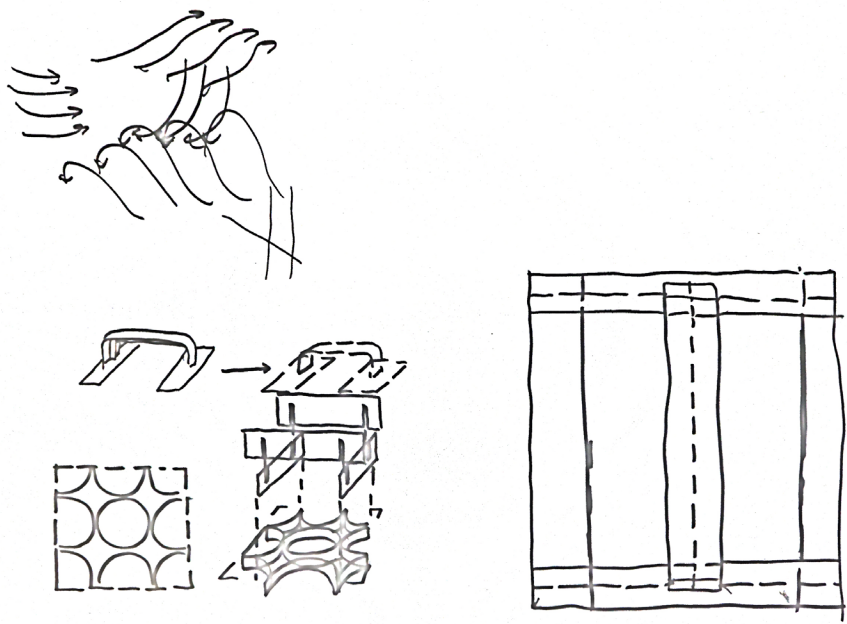
### Program flow



### Gallery flow



# batik stamping movement



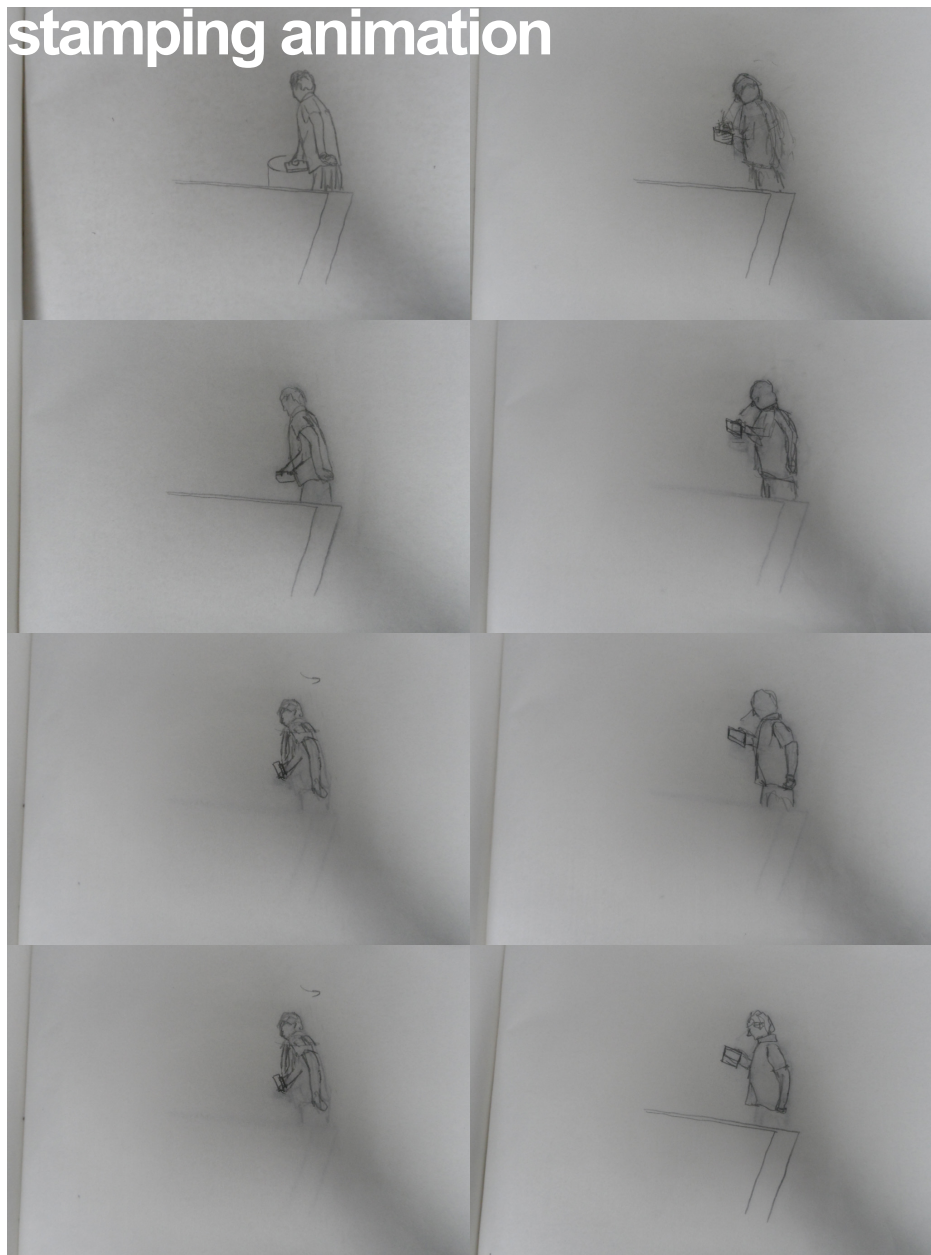




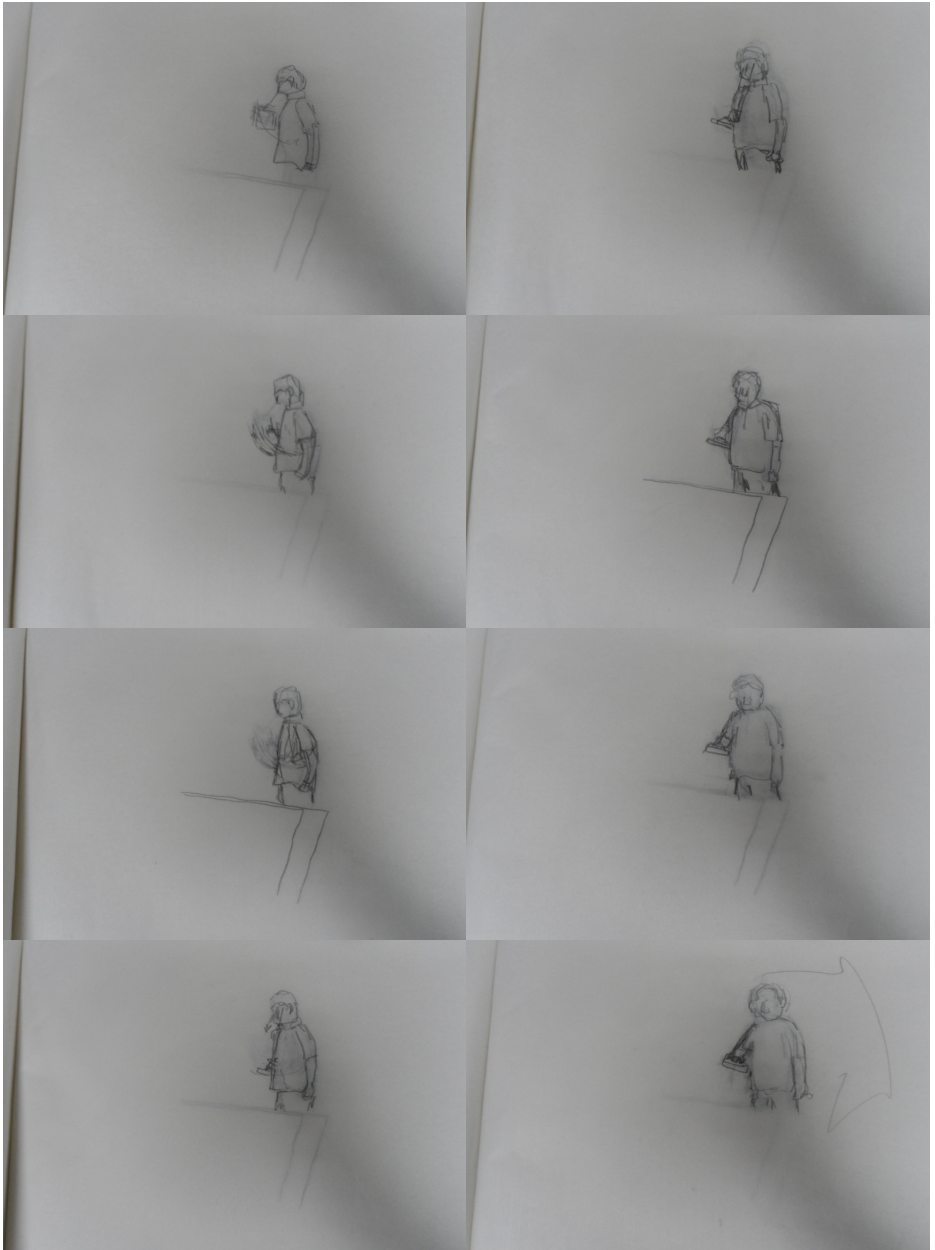
STAMPING BATIK MOVEMENT

## phase 4: appreciating spaces

### stamping animation

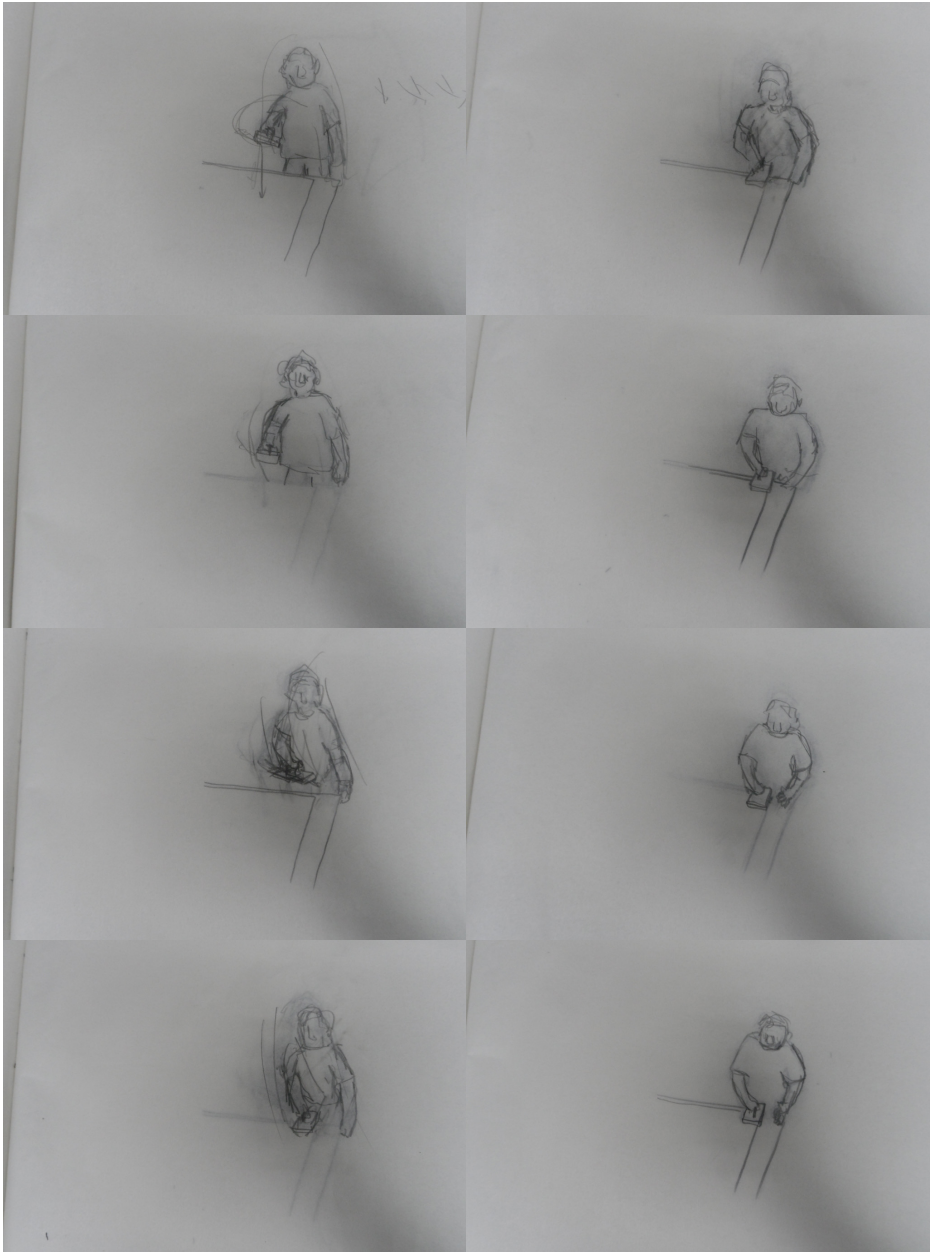


## phase 4: appreciating spaces





## phase 4: appreciating spaces

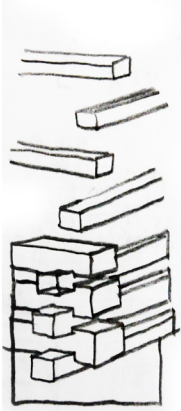




## phase 4: appreciating spaces



## phase 4: appreciating spaces



# design: a space for a batik

- \* inspirations
- \* precedent studies
- \* design process

# inspirations



## phase 4: appreciating spaces

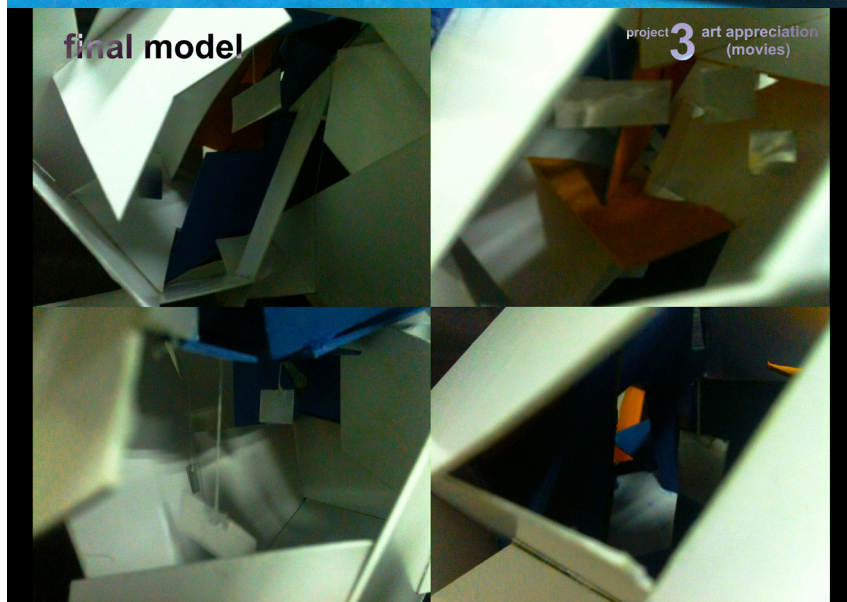




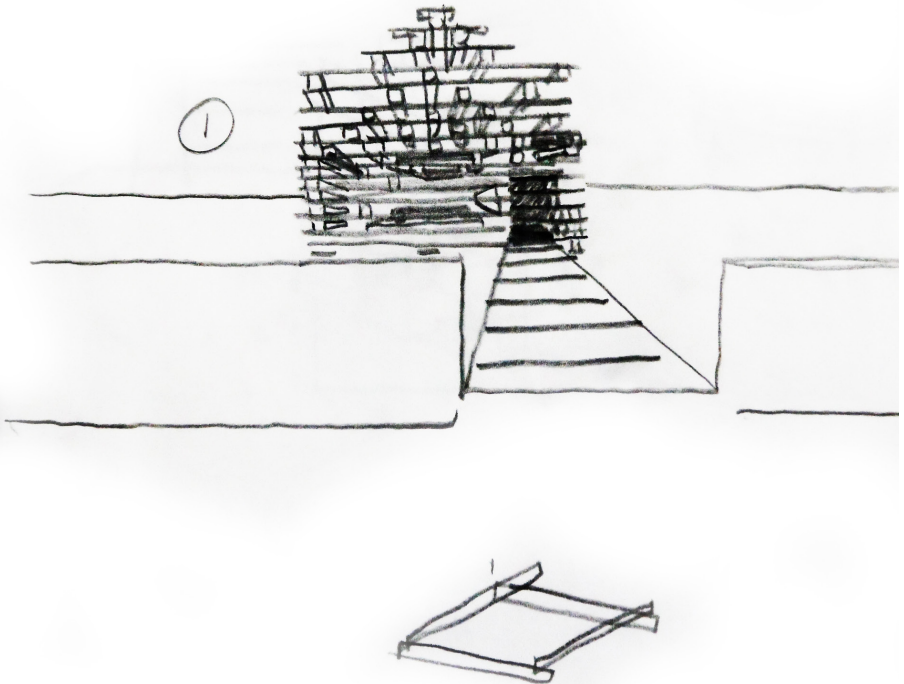
## phase 4: appreciating spaces



## phase 4: appreciating spaces

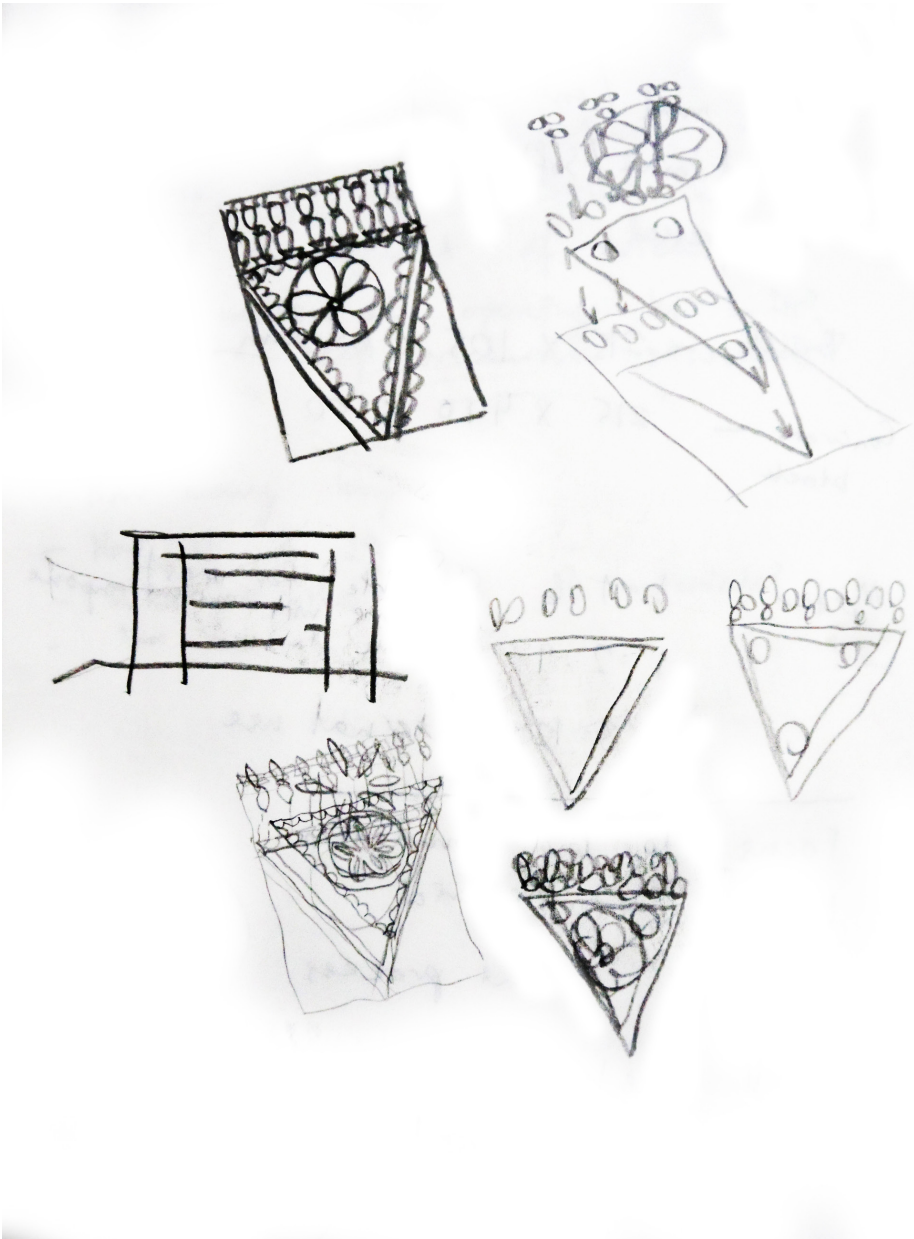


# precedent studies



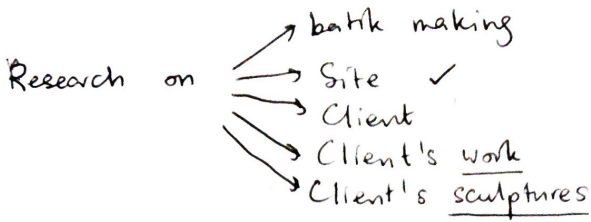


phase 4: appreciating spaces





## phase 4: appreciating spaces

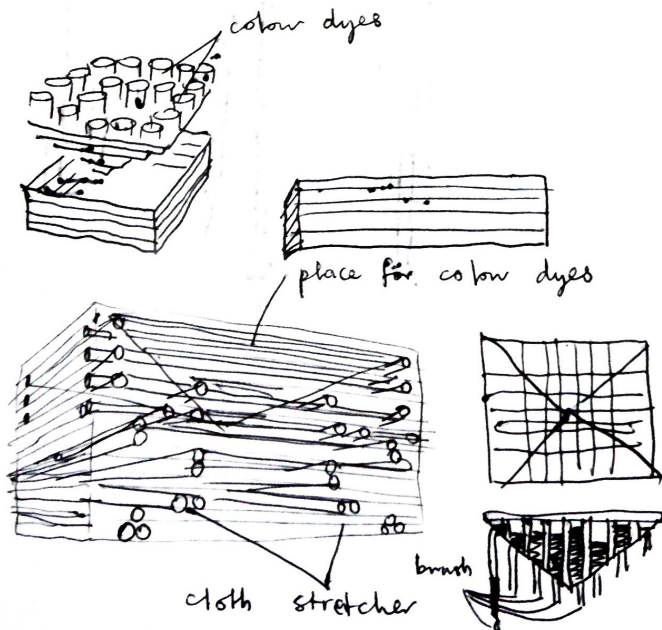


### Batik process

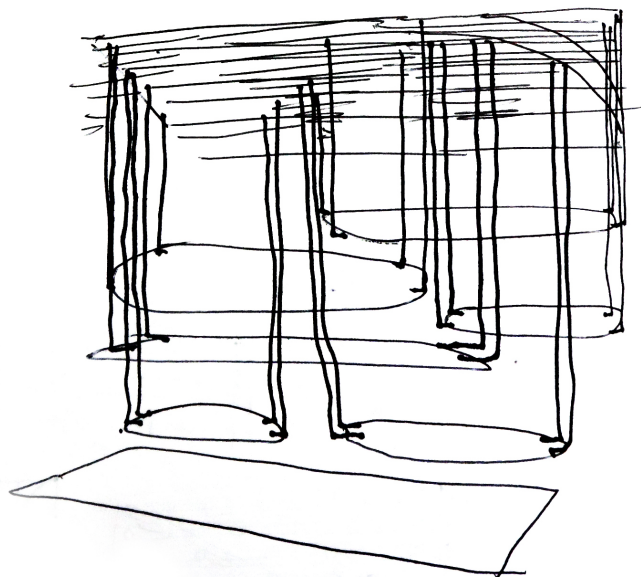
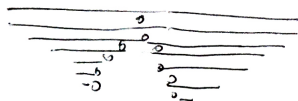
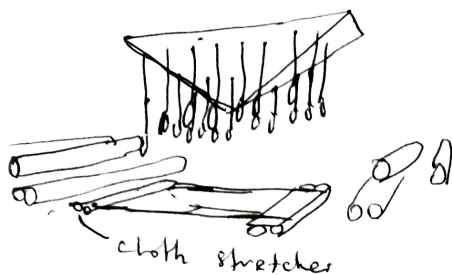
- ① Stretching cloth
- ② Carving / cop
- ③ Dyeing
- ④ Soaking
- ⑤ Rinsing and drying

'You will never be interested in something until you took a closer look into it.'

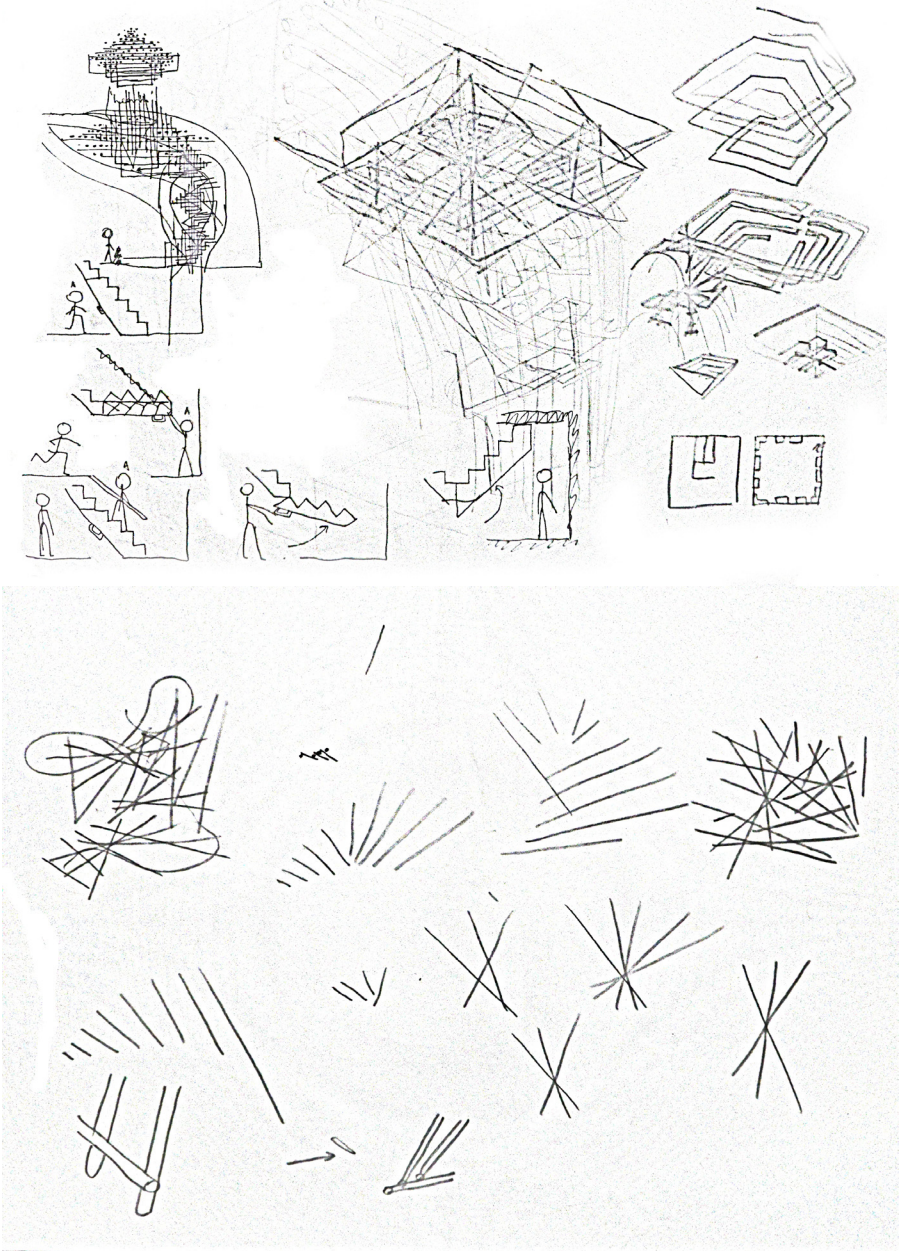
5-in-1 machine?



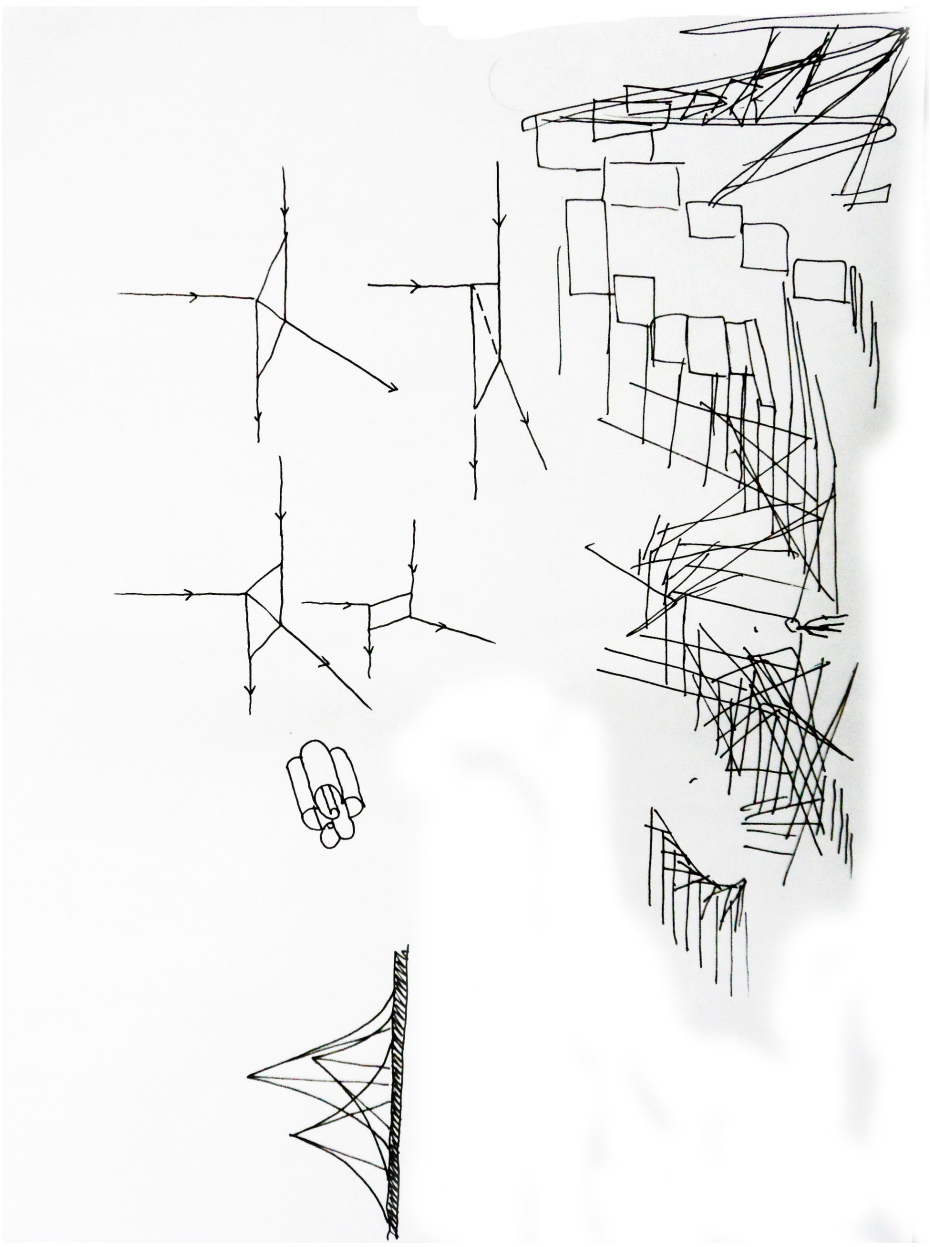
## phase 4: appreciating spaces



# design process

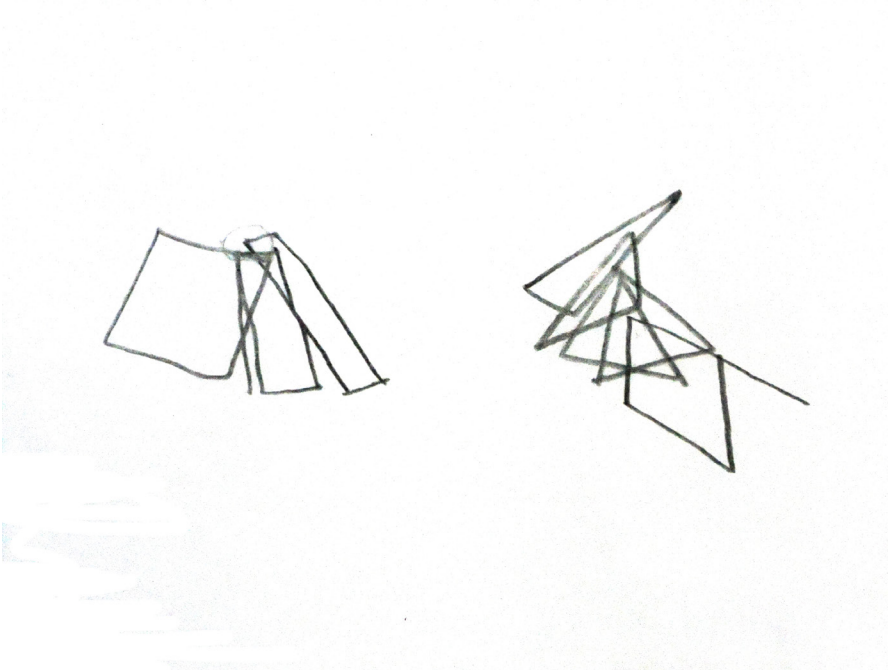
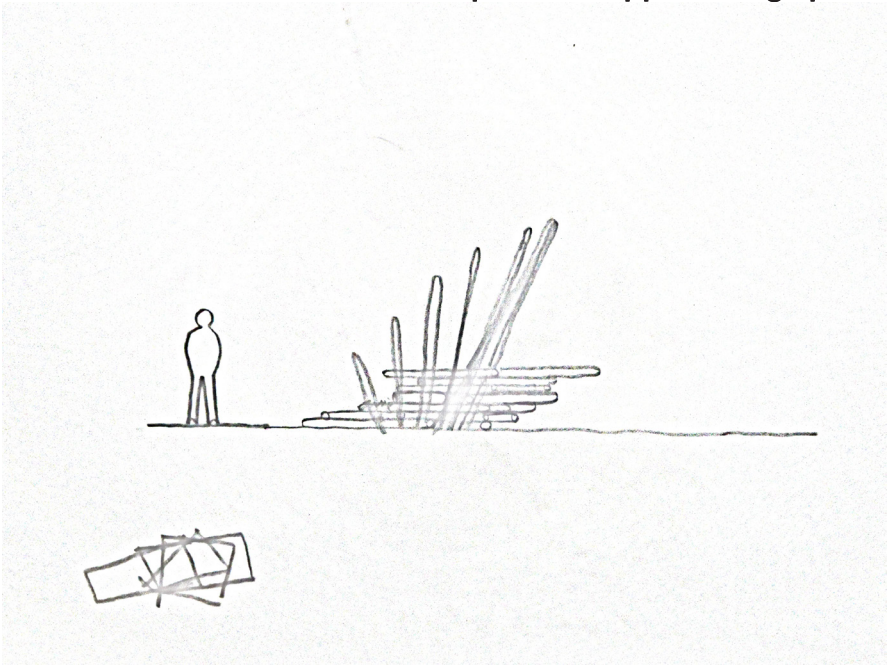


phase 4: appreciating spaces

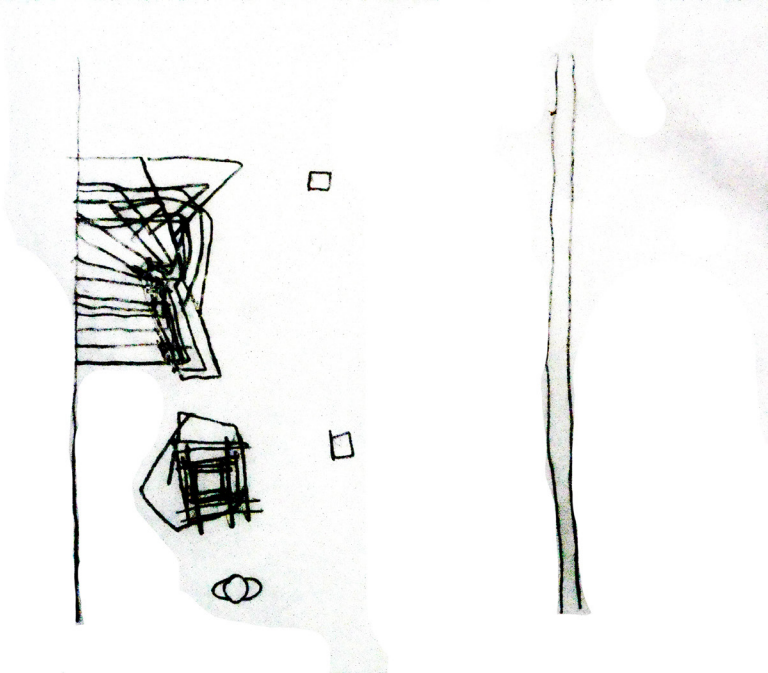
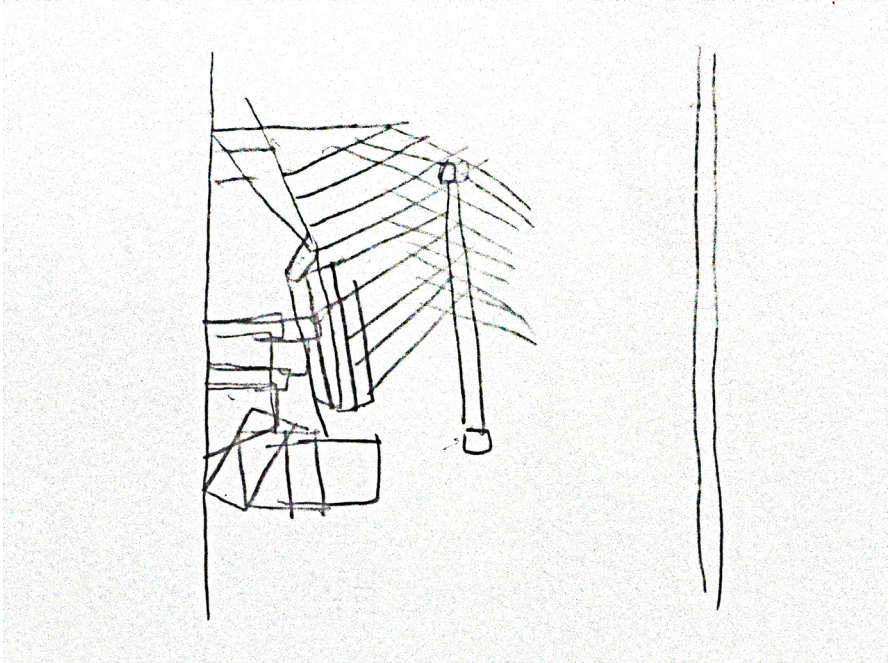




## phase 4: appreciating spaces



phase 4: appreciating spaces

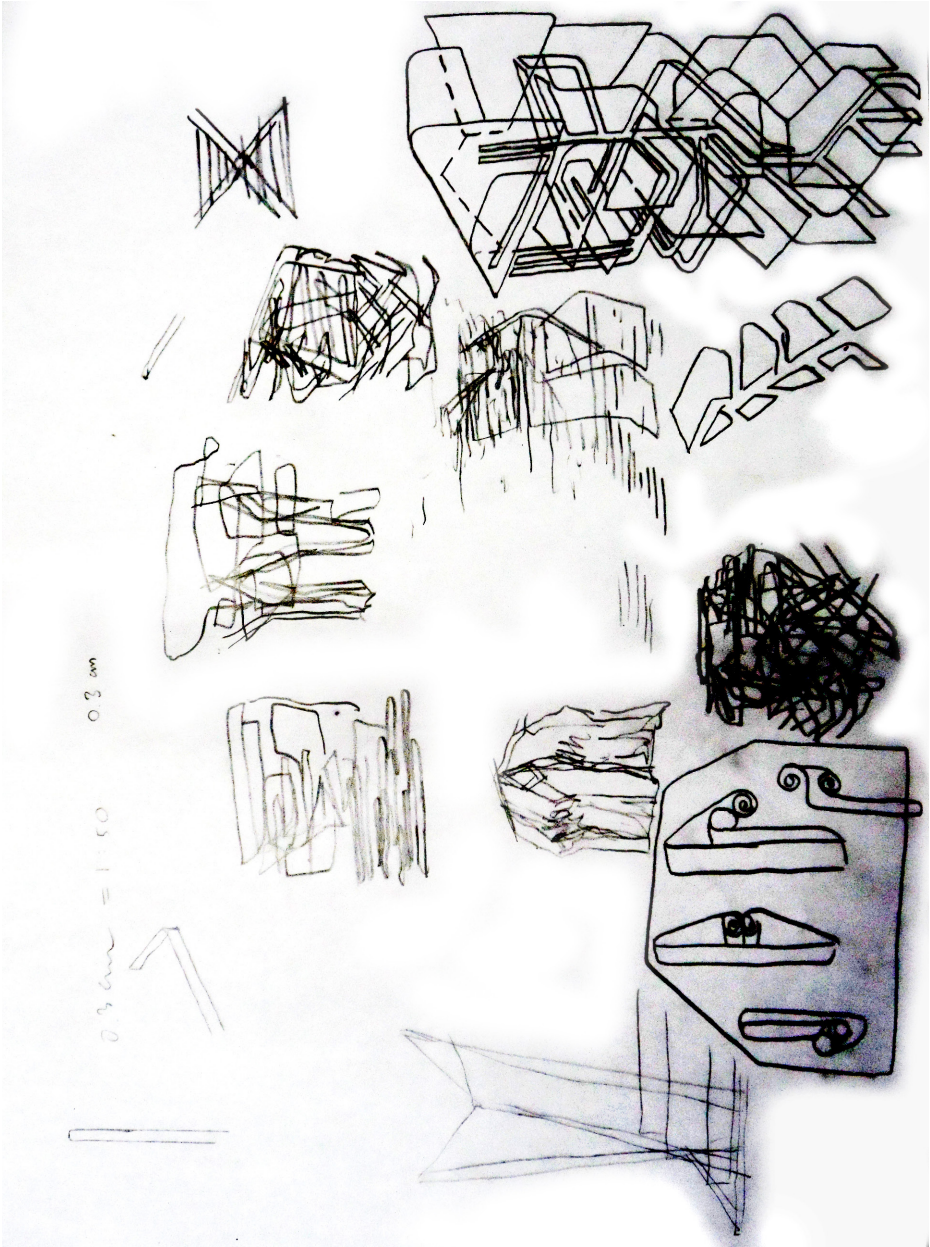


## phase 4: appreciating spaces



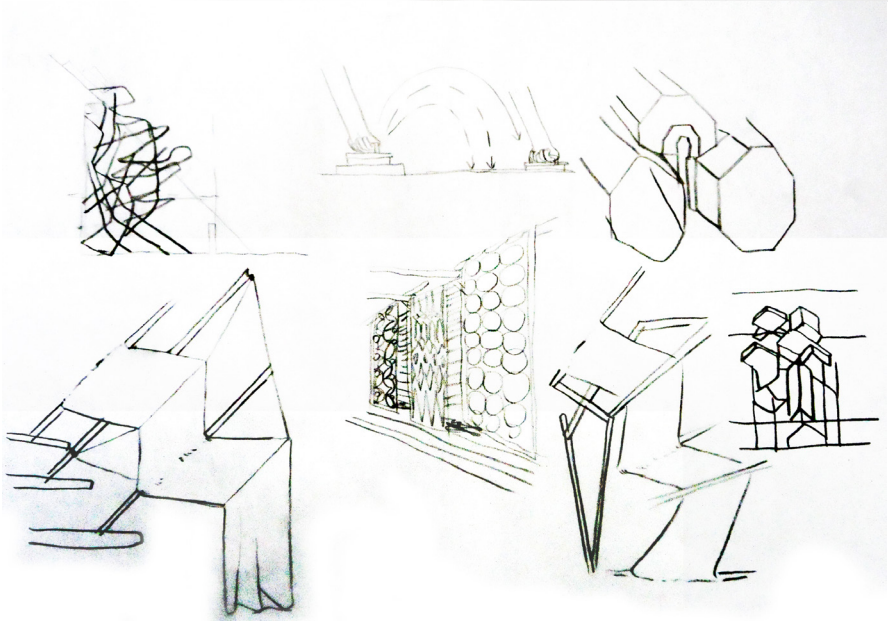
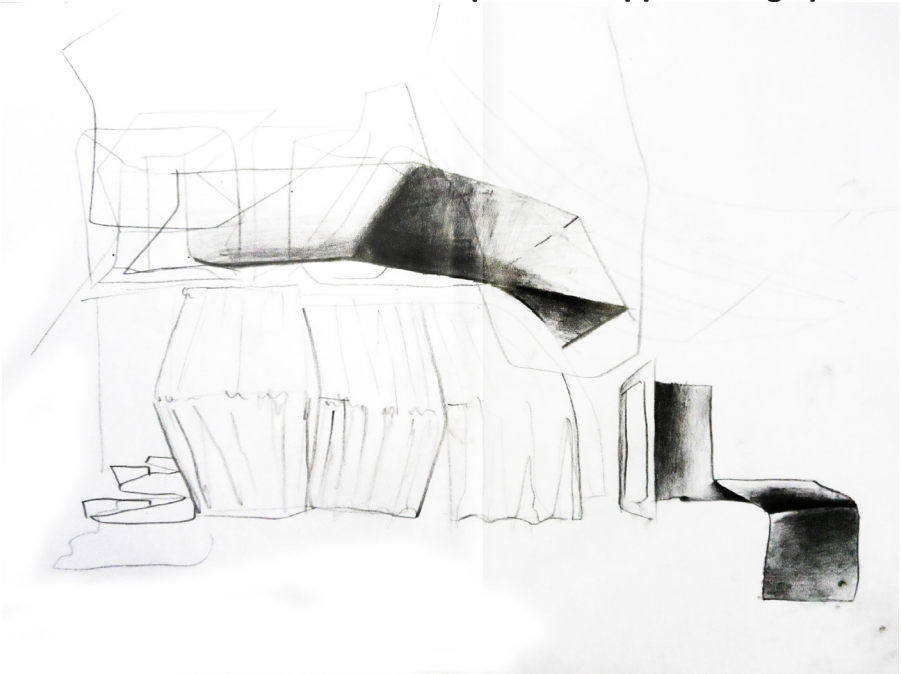


phase 4: appreciating spaces

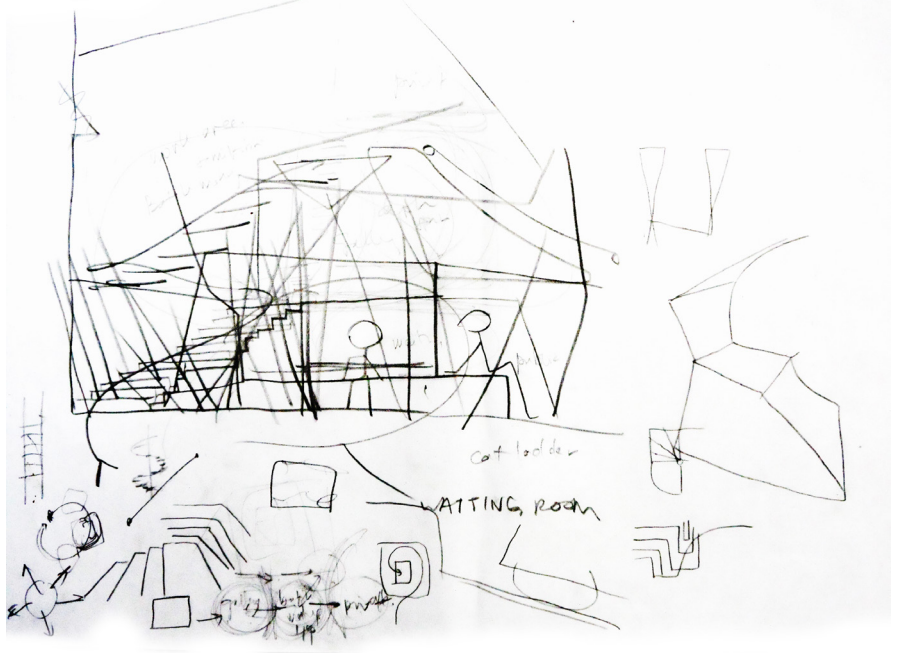
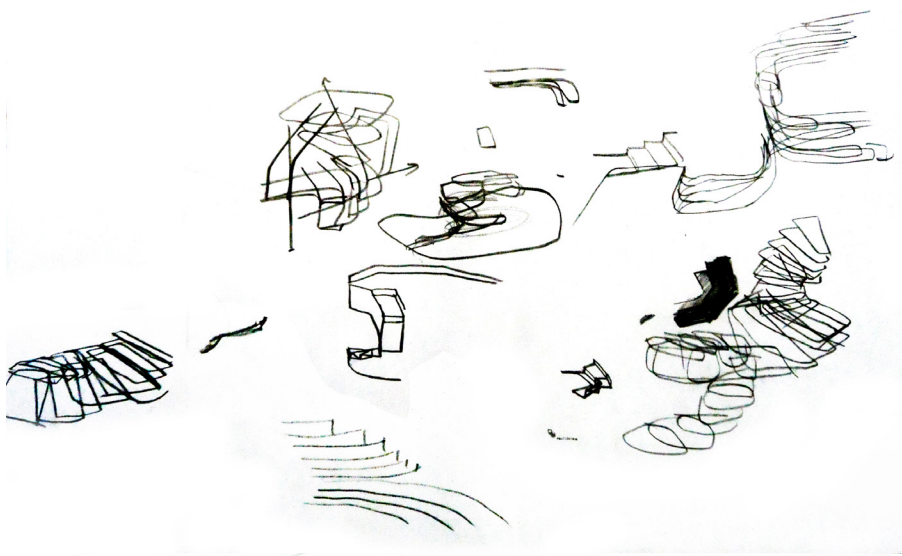




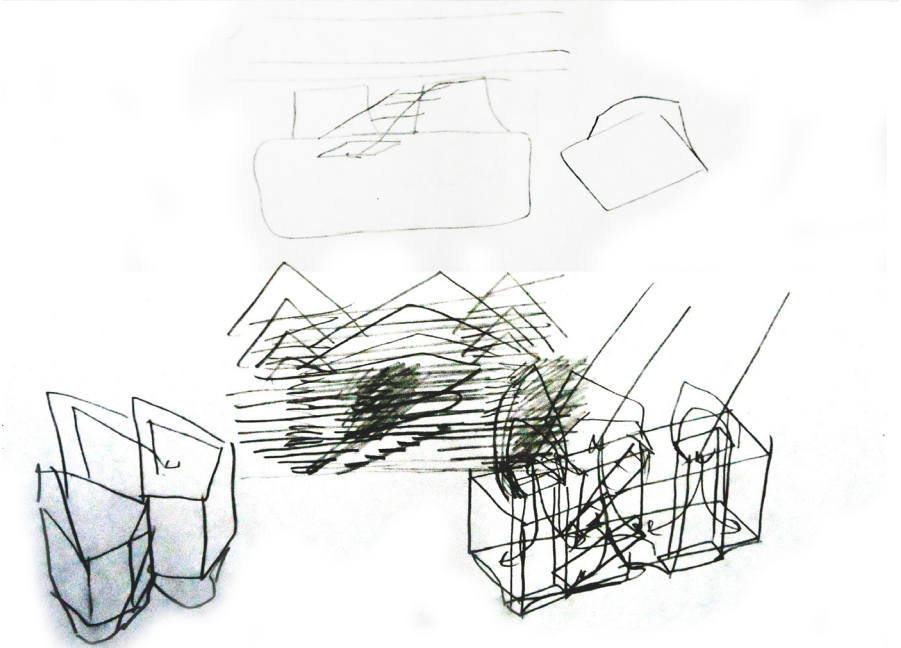
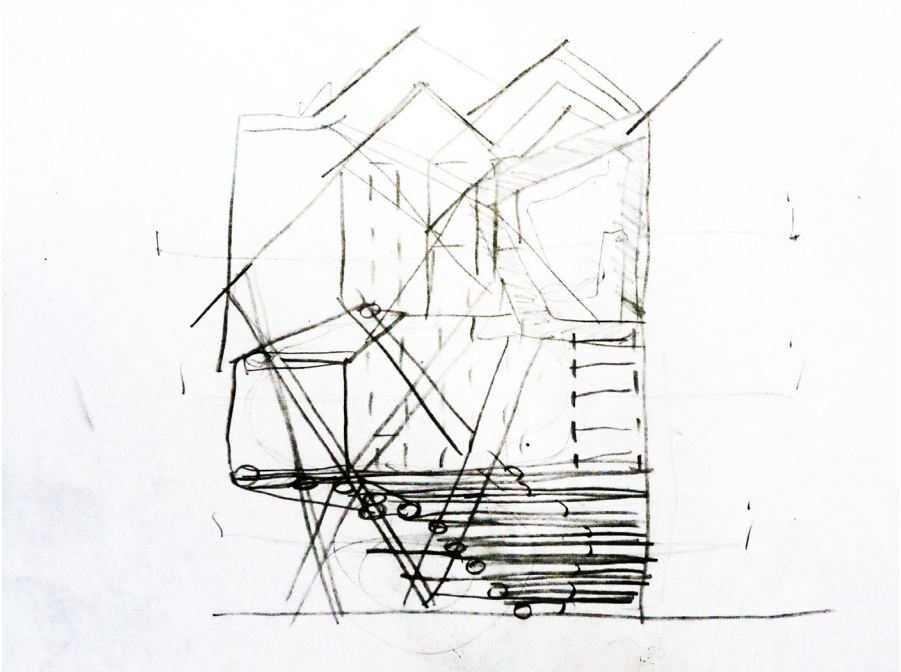
## phase 4: appreciating spaces



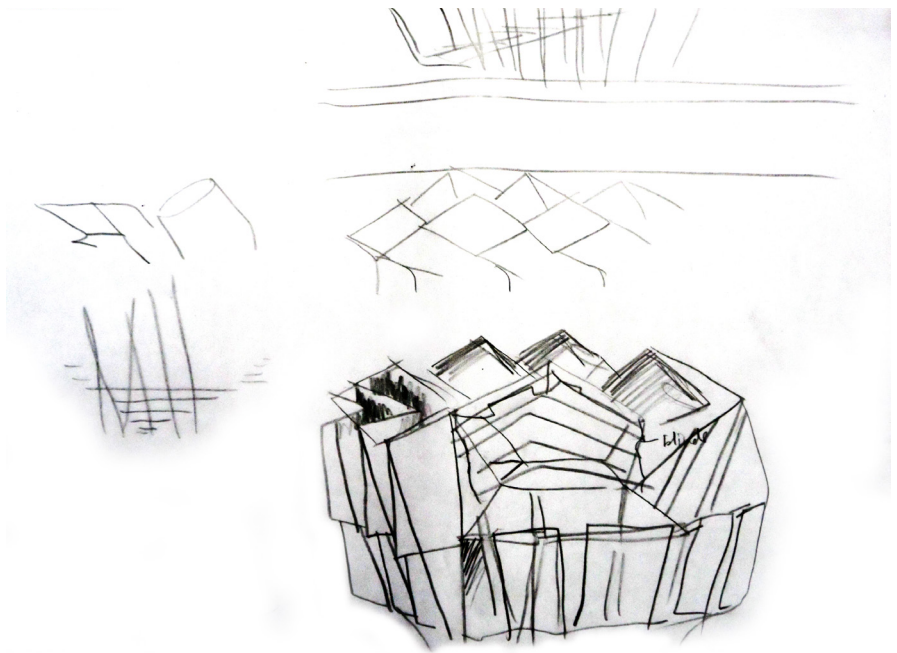
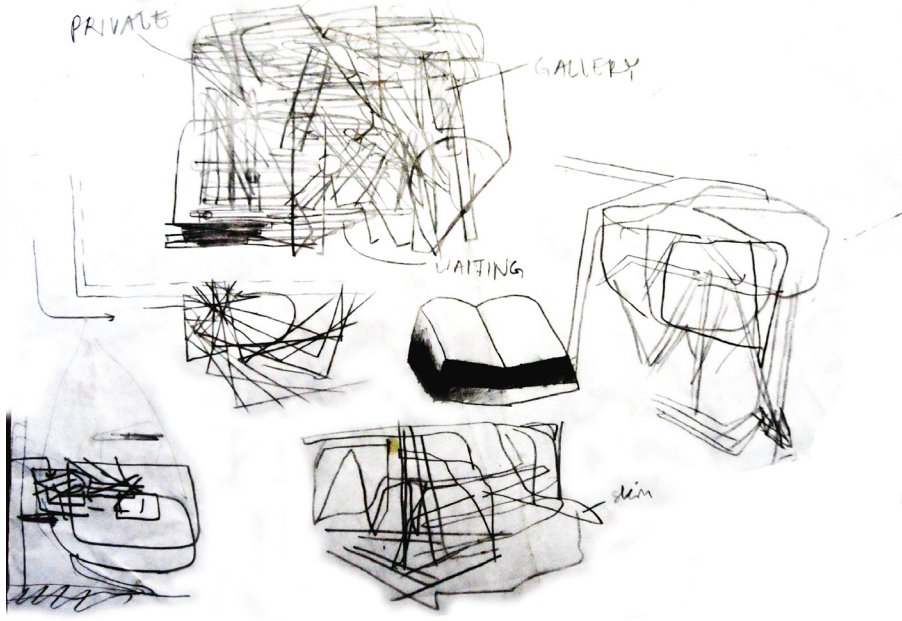
phase 4: appreciating spaces



#### phase 4: appreciating spaces

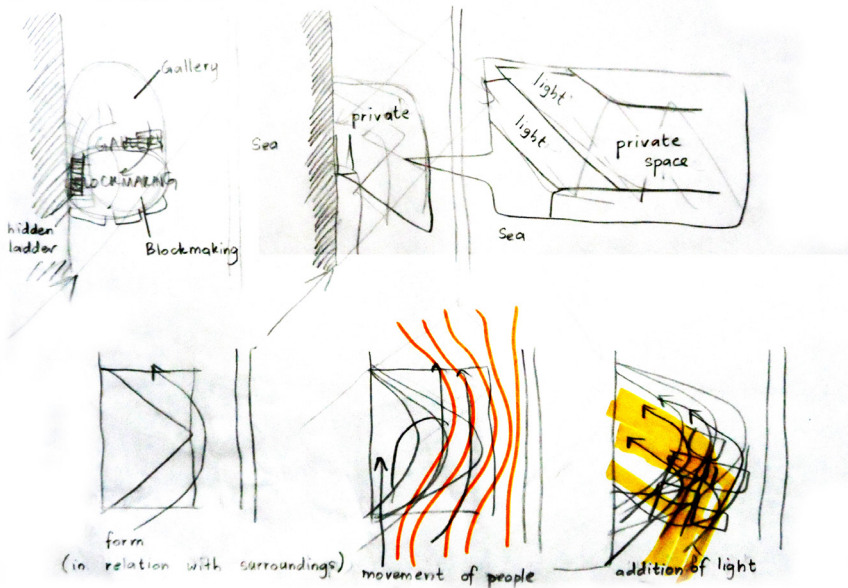
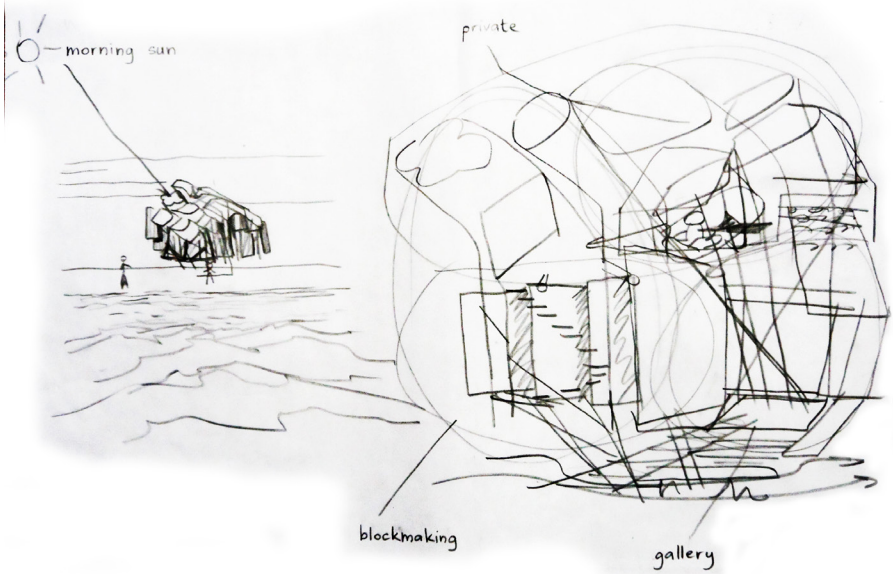


phase 4: appreciating spaces



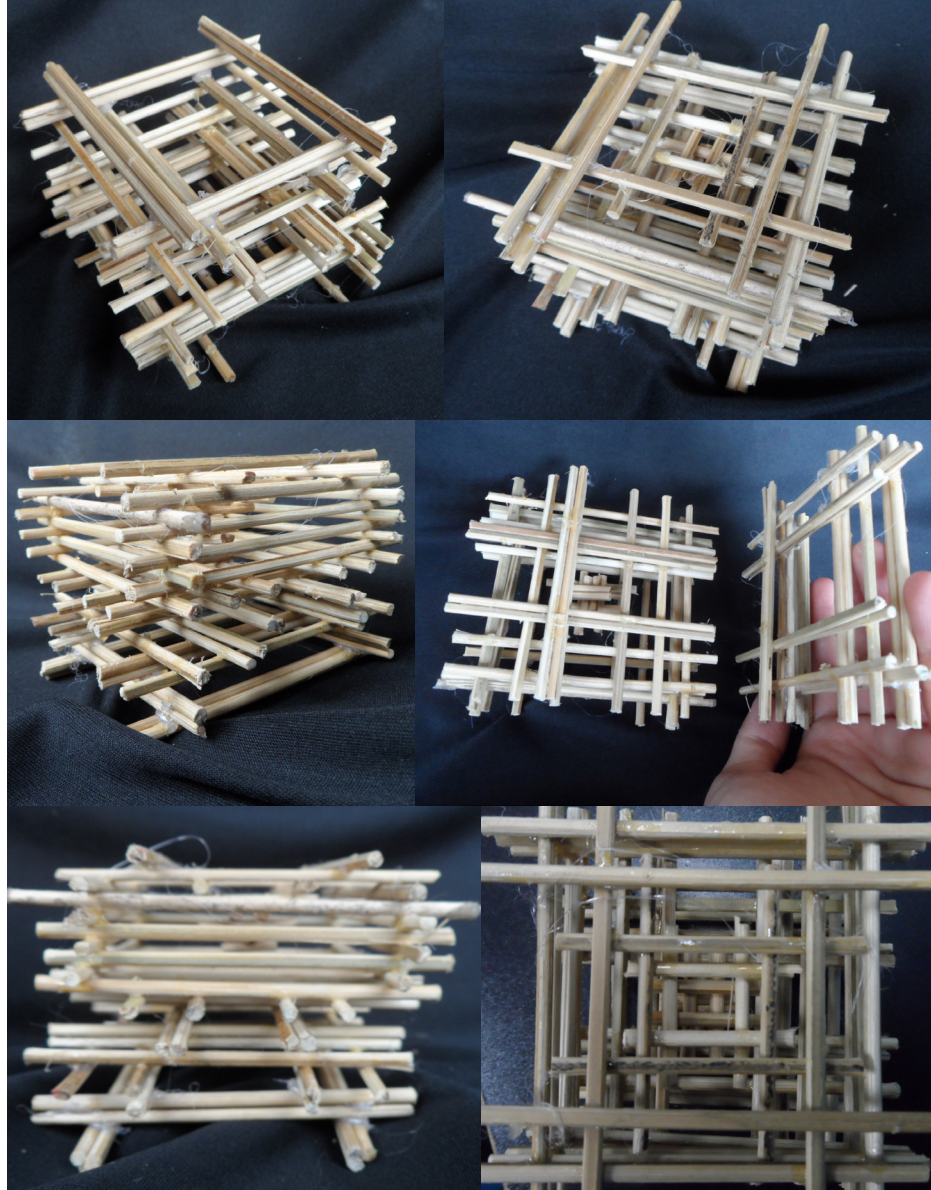


## phase 4: appreciating spaces

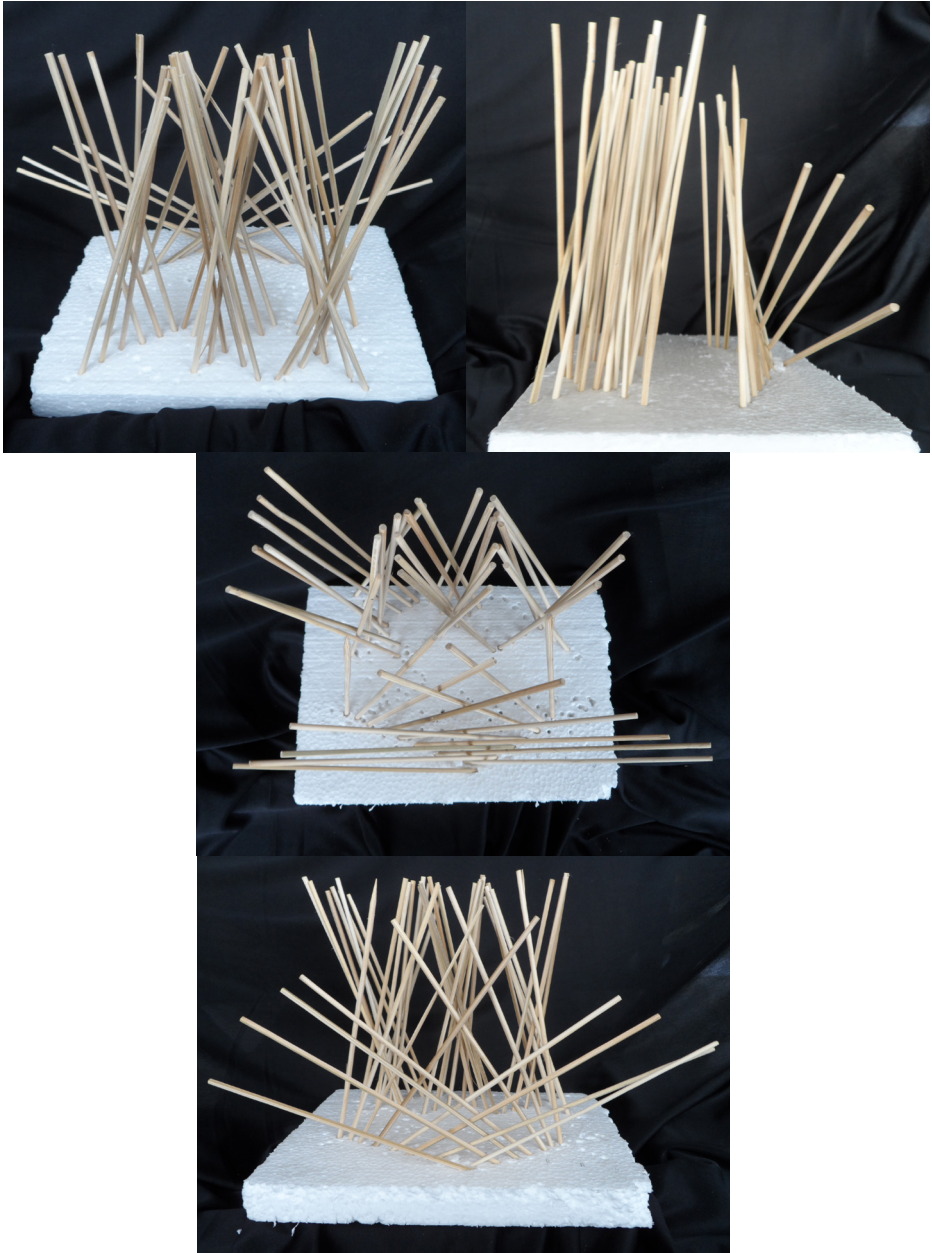


## phase 4: appreciating spaces

### development mock-ups

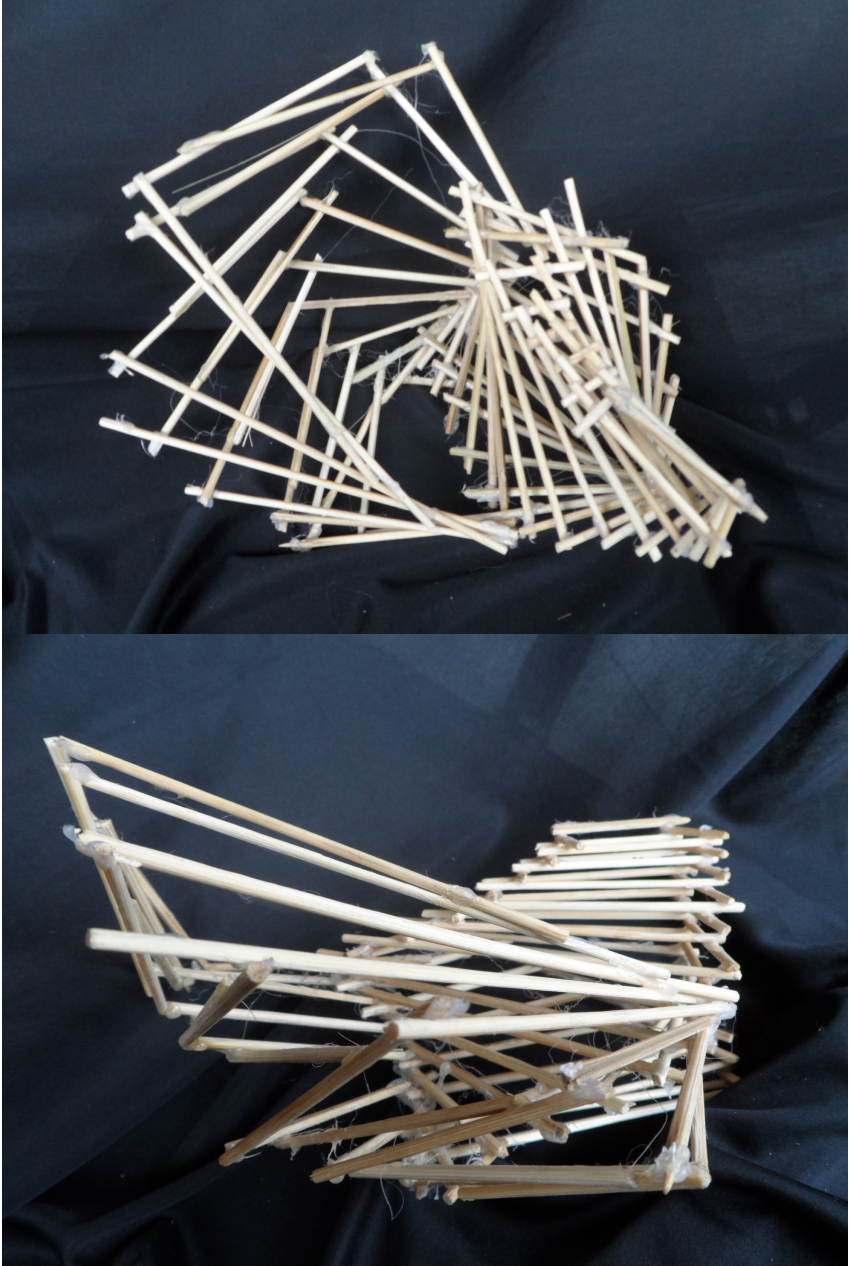


## phase 4: appreciating spaces



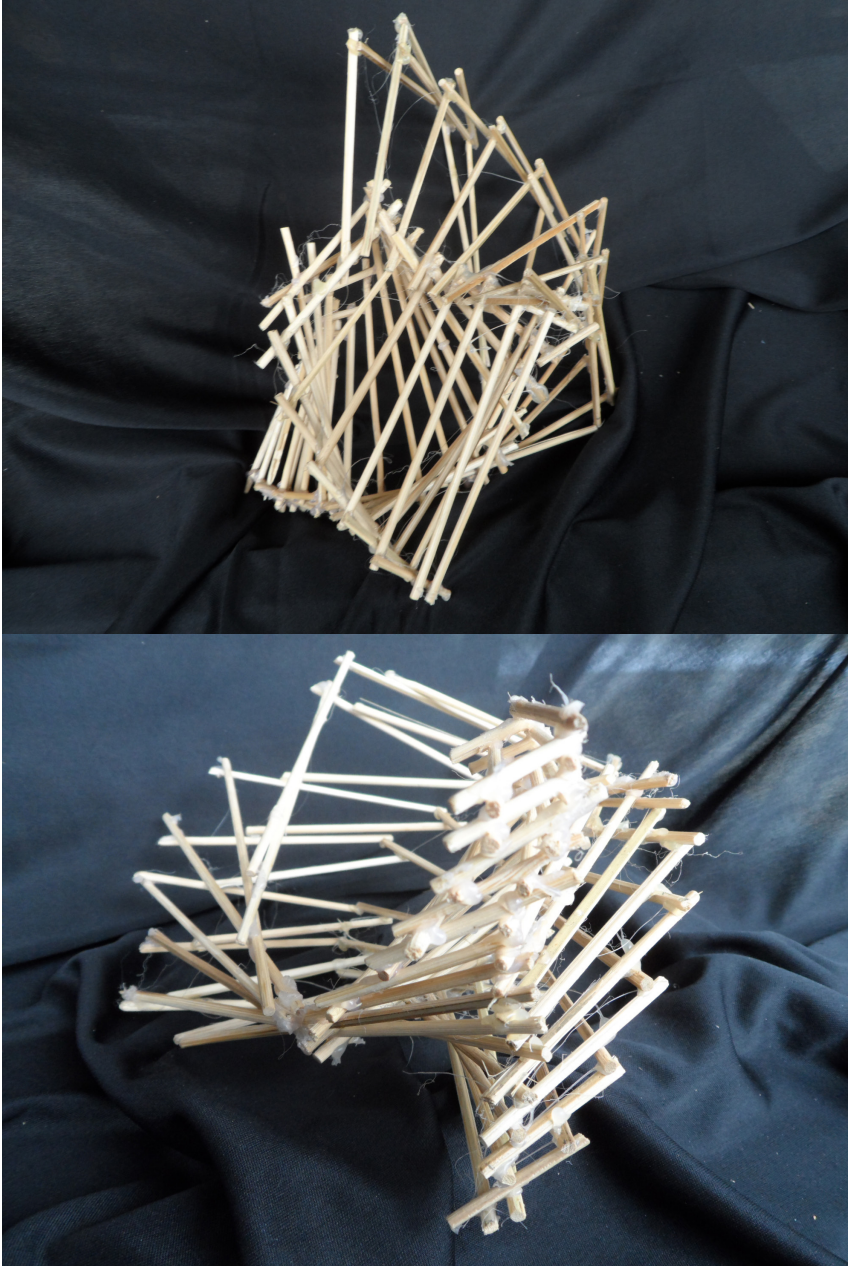


## phase 4: appreciating spaces

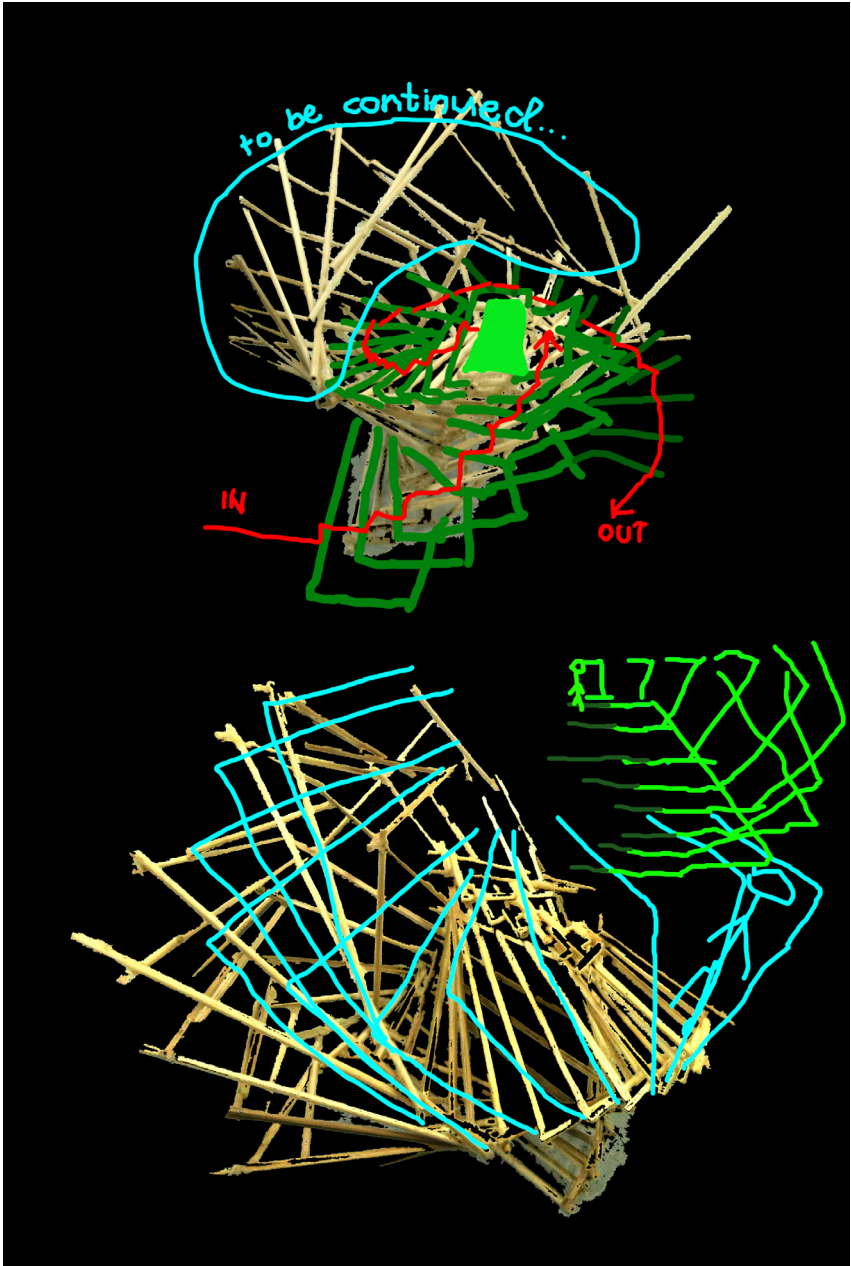




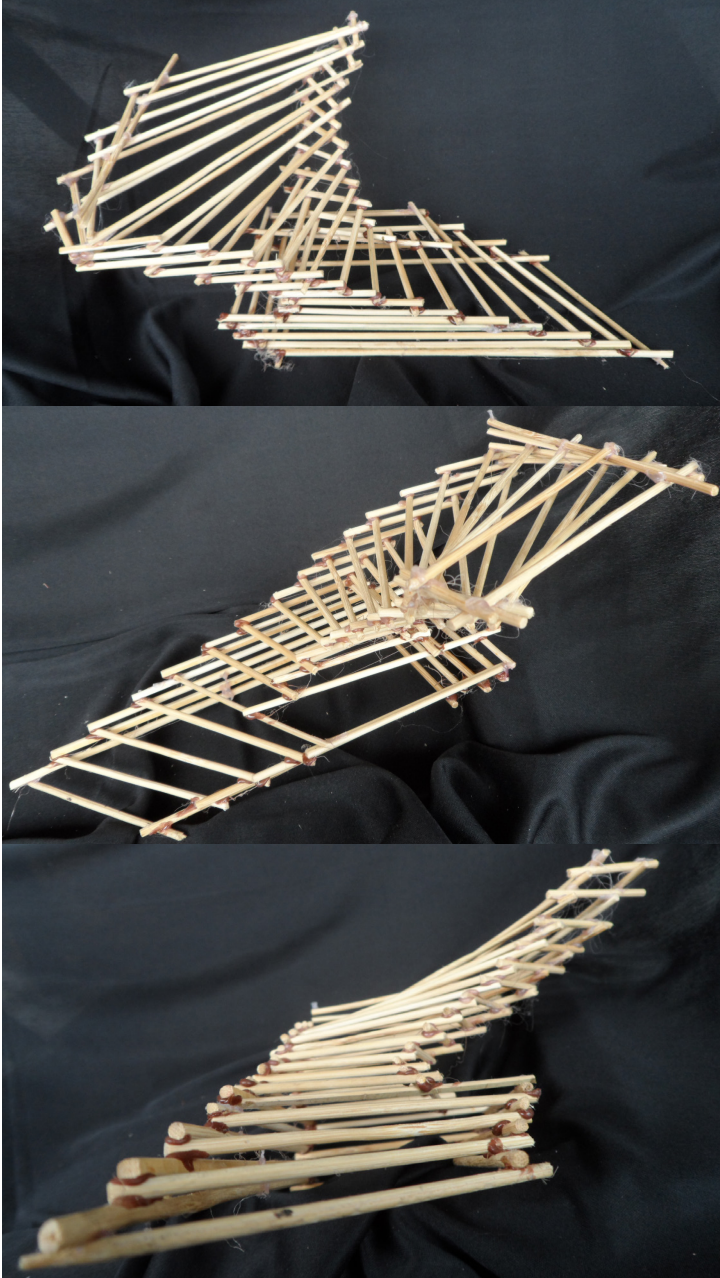
#### phase 4: appreciating spaces



## phase 4: appreciating spaces

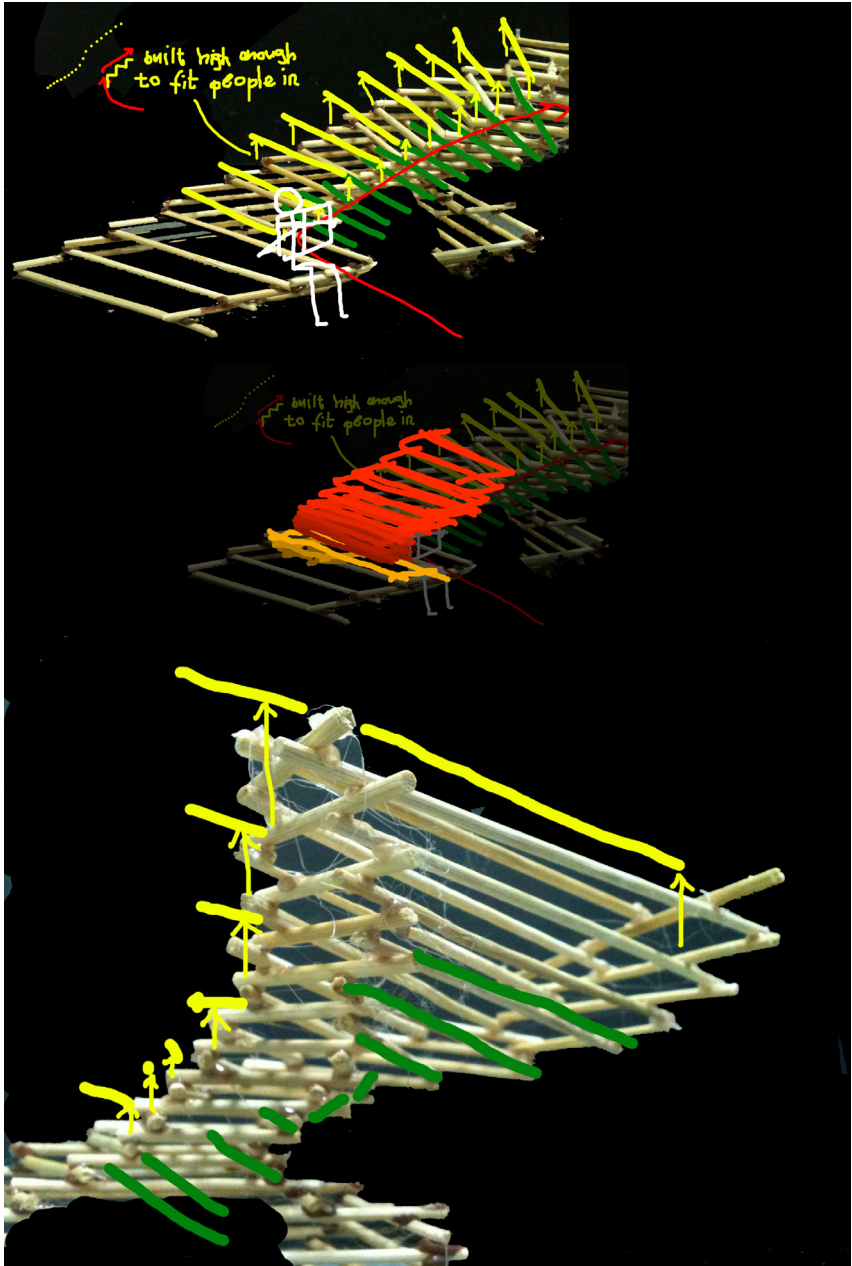


#### phase 4: appreciating spaces



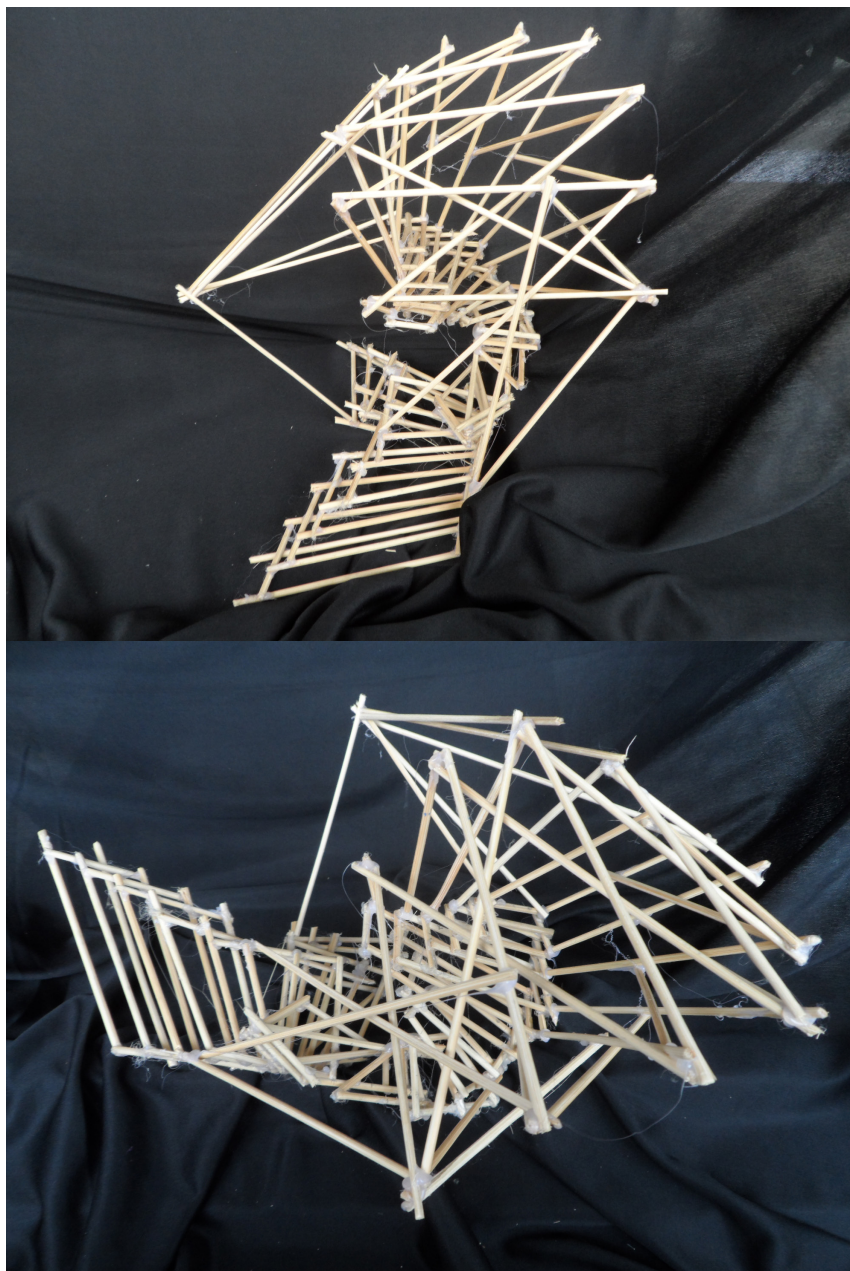


## phase 4: appreciating spaces

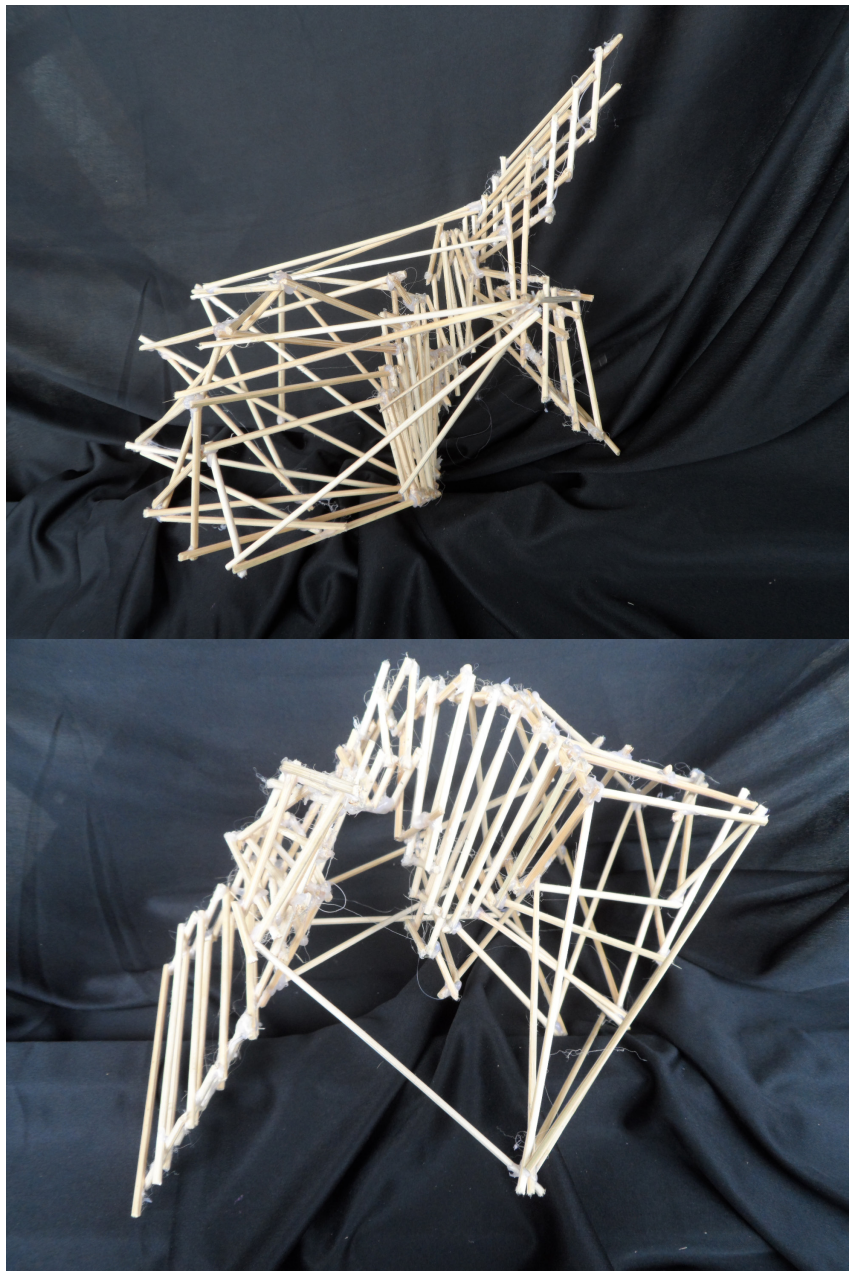




#### phase 4: appreciating spaces



## phase 4: appreciating spaces

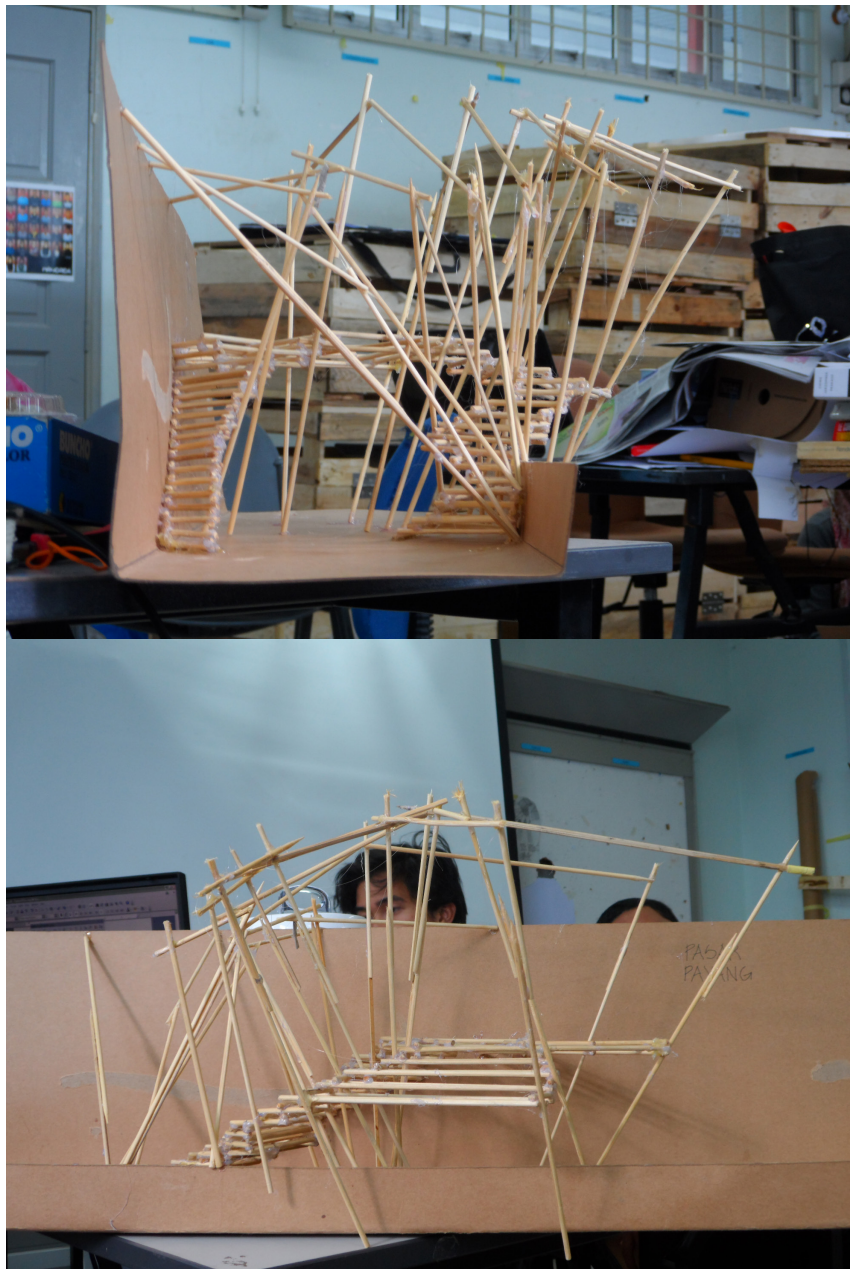




## phase 4: appreciating spaces

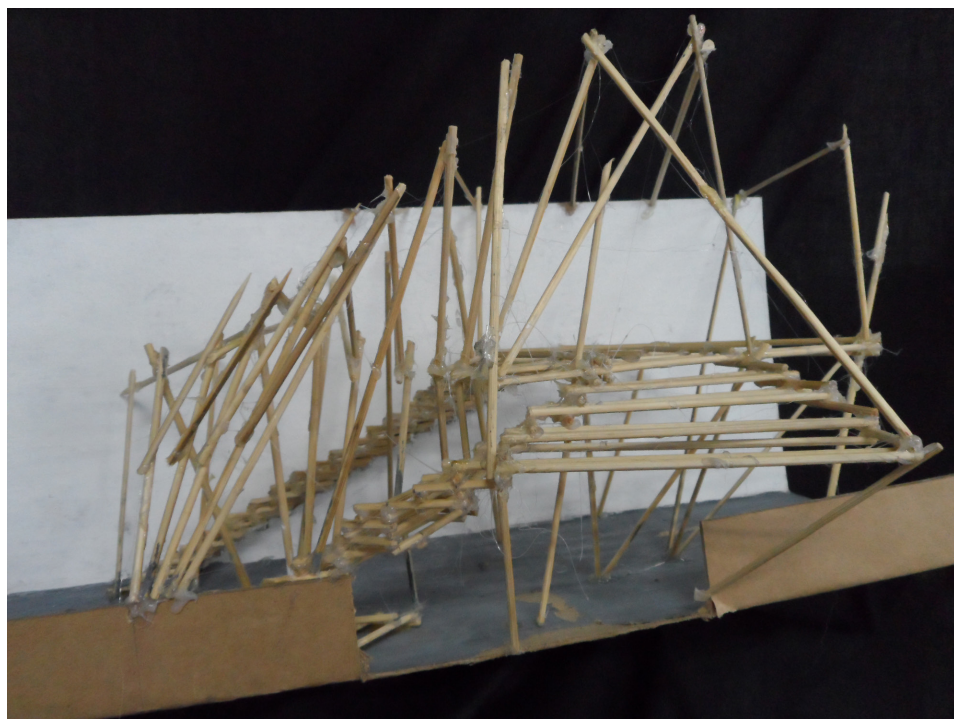


## phase 4: appreciating spaces





#### phase 4: appreciating spaces



phase 4: appreciating spaces



## phase 4: appreciating spaces





## phase 4: appreciating spaces

### final model





phase 4: appreciating spaces





#### phase 4: appreciating spaces



## phase 4: appreciating spaces

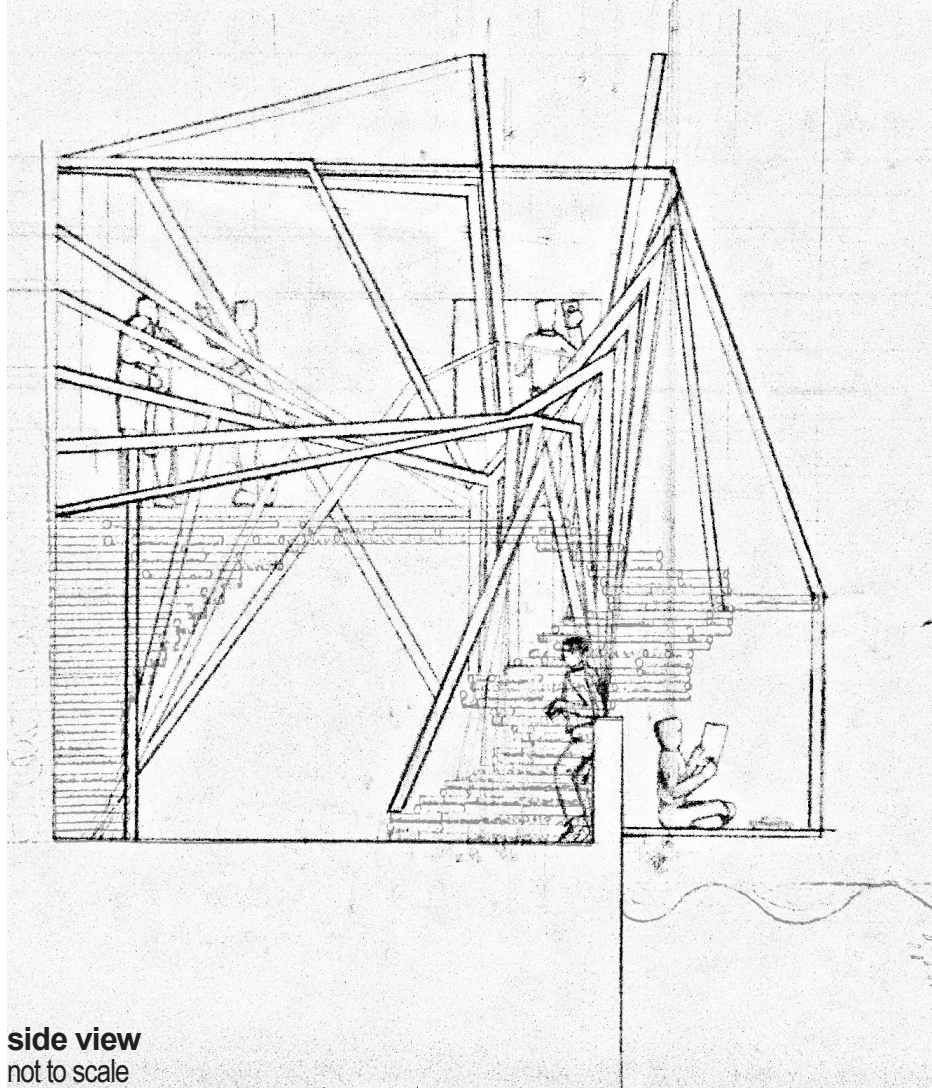


## phase 4: appreciating spaces

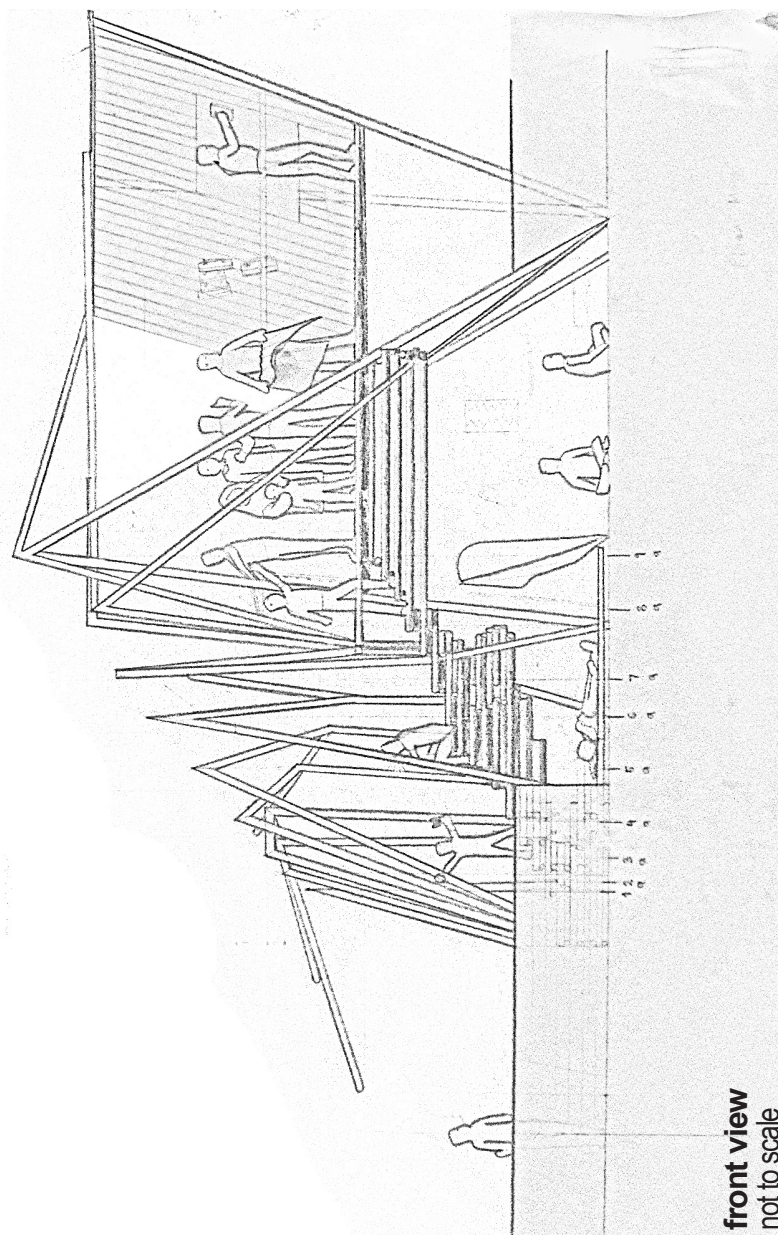




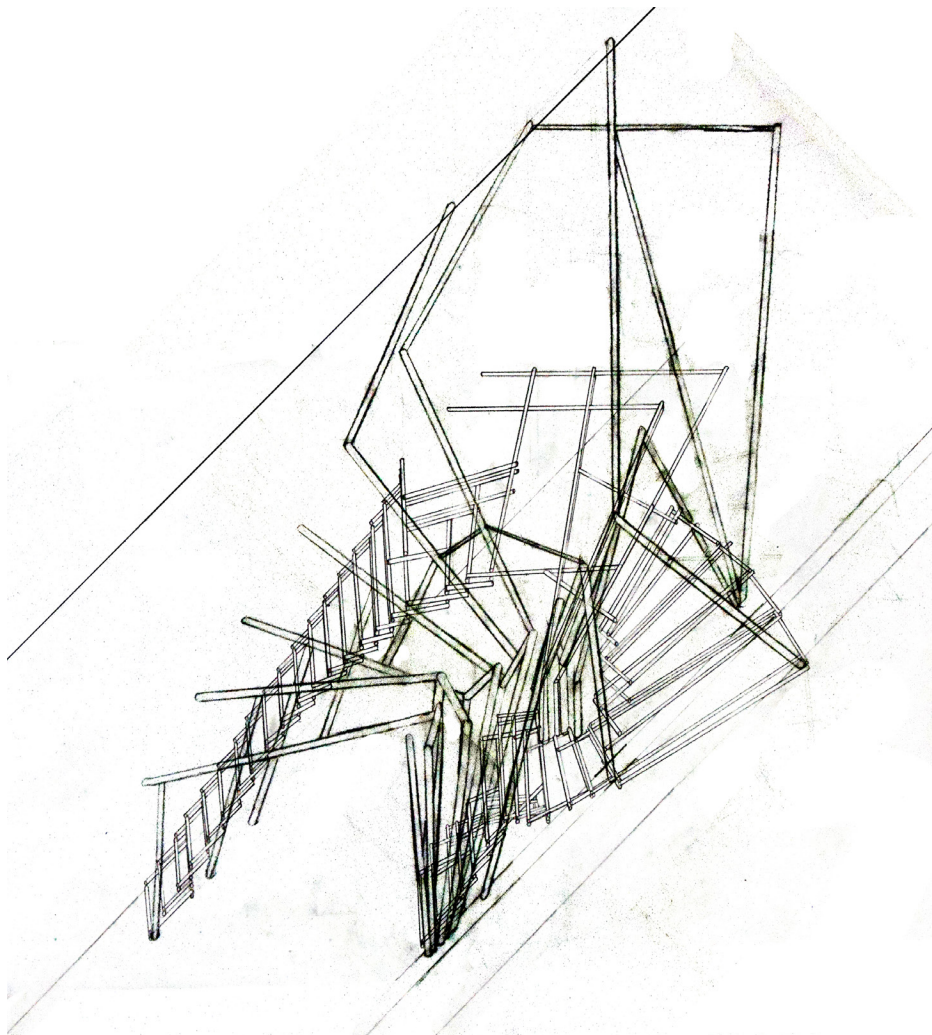
## design drawings



## phase 4: appreciating spaces



## phase 4: appreciating spaces



**orthogonal view (shelter structure)**  
not to scale



# **‘thank you all’**

**A big thank you to my colleagues at Maverick Studio for giving a support so unbelievable that I am able to survive this semester.**

**A big thank you too to all lecturers, especially, En. Fairuz Reza Razali, Pn. Harlina Mohd. Ali, Pn. Norsham Lebai Itam, Zul Fadzly Salleh, and Jamsyid Idrus for guiding us at Maverick Studio, all UiTM architecture students for their help, and last but not least, thank you to all members of FSPU for everything.**